INTRODUCTION

Of the many composers writing for the guitar today there must be few who have such diversity of style and yet such clarity of musical intention as Reginald Smith Brindle.

Over the past thirty years or so his musical language has evolved in such a way that it is hard to believe that the *Nocturne* for solo guitar written in 1947 with its almost Delian lushness was written by the same composer as *Ten String Music* for 'cello and guitar composed a decade later – such was the composer's almost Paulian conversion to near-related serial techniques.

As the guitar in a solo capacity has never happily adapted itself to serial disciplines, it is not surprising therefore to discover that between 1957 and 1970 Smith Brindle wrote virtually nothing for the instrument.

Happily (for guitarists at any rate) this omission has been put to rights in recent years, and a whole series of interesting and unusual works have been written for the instrument culminating in this large and remarkable volume *Guitarcosmos*.

This represents the composer's finest achievement to date wherein the musical ideas that originate so often from the very spirit of the guitar itself are bound together by a fastidious sound texture significant in its expressiveness, and composed in forms as interesting as they are diverse.

JULIAN BREAM
June 1978

PREFACE

In the three volumes of *Guitarcosmos* I have set out to cover a wide range of musical styles and playing techniques, so that the young player is offered an ample panorama of music spanning from medieval plainsong to the most modern aleatory techniques. There is tonal music, and atonal music, pieces using whole-tone and pentatonic scales, modal music, bitonality, serial techniques and music in the style of free dissonance. As the guitar repertory is however so overflowing already with music of the classical-romantic epoch, I have virtually omitted this, as to add more would indeed be superfluous, and beyond my possibilities.

There are a fair number of duets, sometimes grouped together for concert performance. Indeed much of the music in Volumes 2 and 3 is designed for concert use, especially the Solos, Suites and Duos of greater potential. *Guitarcosmos* is therefore designed with two objectives in mind, the one didactic, the other for the pleasure (and profit) of performance.

REGINALD SMITH BRINDLE

EINFÜHRUNG

Unter den vielen Komponisten, die heute für die Gitarre schreiben, können nur wenige sein, die eine solche Vielfalt von Stilen aufweisen und doch so deutlich im Ausdruck ihrer musikalischen Absichten sind wie Reginald Smith Brindle.

Während der letzten dreissig Jahre hat sich seine musikalische Sprache derartig entwickelt, dass man kaum glauben kann, derselbe Komponist, der 1947 das *Nocturne* für Solo-Gitarre, mit seiner an Delius mahnenden Üppigkeit, schrieb, hätte zehn Jahre später auch *Ten String Music* für Cello und Gitarre komponieren können – so stark war die fast paulinische Bekehrung des Komponisten zur eng bezogenen Reihentechnik.

Da sich die Gitarre als Soloinstrument im Rahmen der seriellen Disziplin nie recht wohl gefühlt hat, wirkt es nicht überraschend, dass Reginald Smith Brindle in den Jahren 1957 bis 1970 fast nichts für dieses Instrument geschrieben hat.

Zum Glück (wenigstens für Gitarrenspieler) ist das in den letzten Jahren anders geworden, und es ist eine ganze Reihe von interessanten und ungewöhnlichen Werken für Gitarre entstanden, deren Höhepunkt durch den grossen und eindrucksvollen Band *Guitarcosmos* gebildet wird.

Es ist das zur Zeit bedeutendste Werk des Komponisten, in welchem die musikalischen Einfälle, die so häufig dem eigentlichen Wesen der Gitarre entspringen, auf sorgfältigste Weise mit dem in seinem Ausdruck bedeutungsvollen Klang verbunden sind, und deren Kompositionsformen ebenso interessant wie vielseitig sind.

JULIAN BREAM
Juni 1978

VORWORT

In den drei Bänden mit dem Titel *Guitarcosmos* habe ich angestrebt, so viele Stilrichtungen und Spieltechniken wie möglich einzubeziehen, damit dem jungen Spieler eine weite Übersicht über die Musik, vom mittelalterlichen gregorianischen Gesang bis zur modernsten aleatorischen Technik gegeben ist. Sie enthalten diatonische und atonale Musik, Stücke mit Ganzton- und pentatonischen Tonleitern, Kirchentonarten, Bitonalität, Reihentechnik und Musik im Stil der freien Dissonanz. Da jedoch das Repertoire der Gitarre schon mit Musik aus der klassisch-romantischen Zeit gesättigt ist, habe ich diesen Stil sozusagen unberücksichtigt gelassen, weil es wirklich überflüssig ist, da noch etwas beizutragen, und weil es die mir gegebenen Möglichkeiten übersteigt.

Die Bände enthalten eine ziemlich grosse Anzahl von Duetten, die teils zum Zweck von Konzertaufführungen zusammen gruppiert sind. So ist die Musik im zweiten und dritten Band auch eigentlich für den Konzertgebrauch gedacht, und zwar vor allem die anspruchsvolleren Solostücke, Suiten und Duette. Der im *Guitarcosmos* angestrebte Zweck ist daher ein doppelter: der eine ist im Wesen didaktisch, der andere dient dem Vergnügen (und dem Gewinn) bei Aufführungen.

REGINALD SMITH BRINDLE

Deutsche Übersetzung Stefan de Haan

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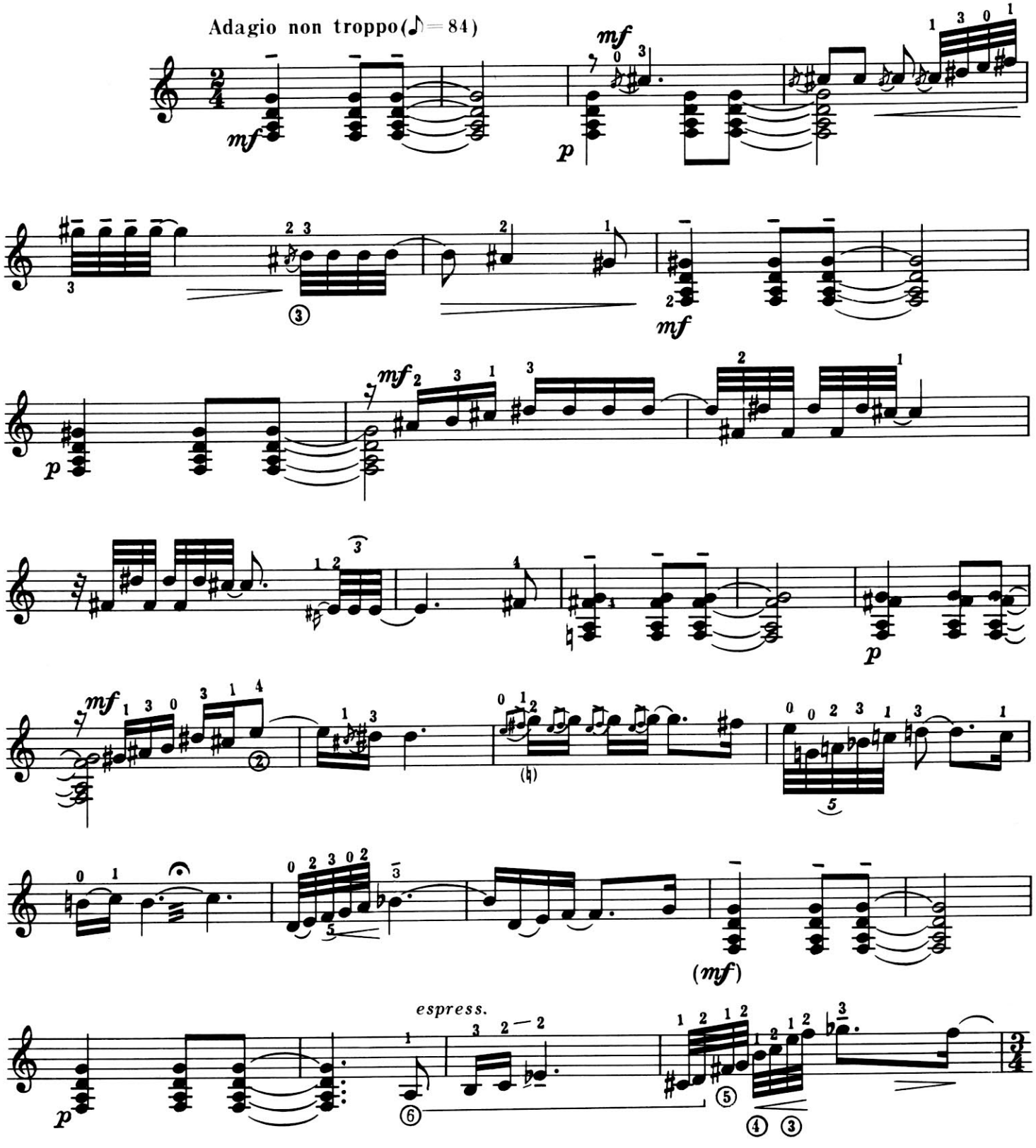
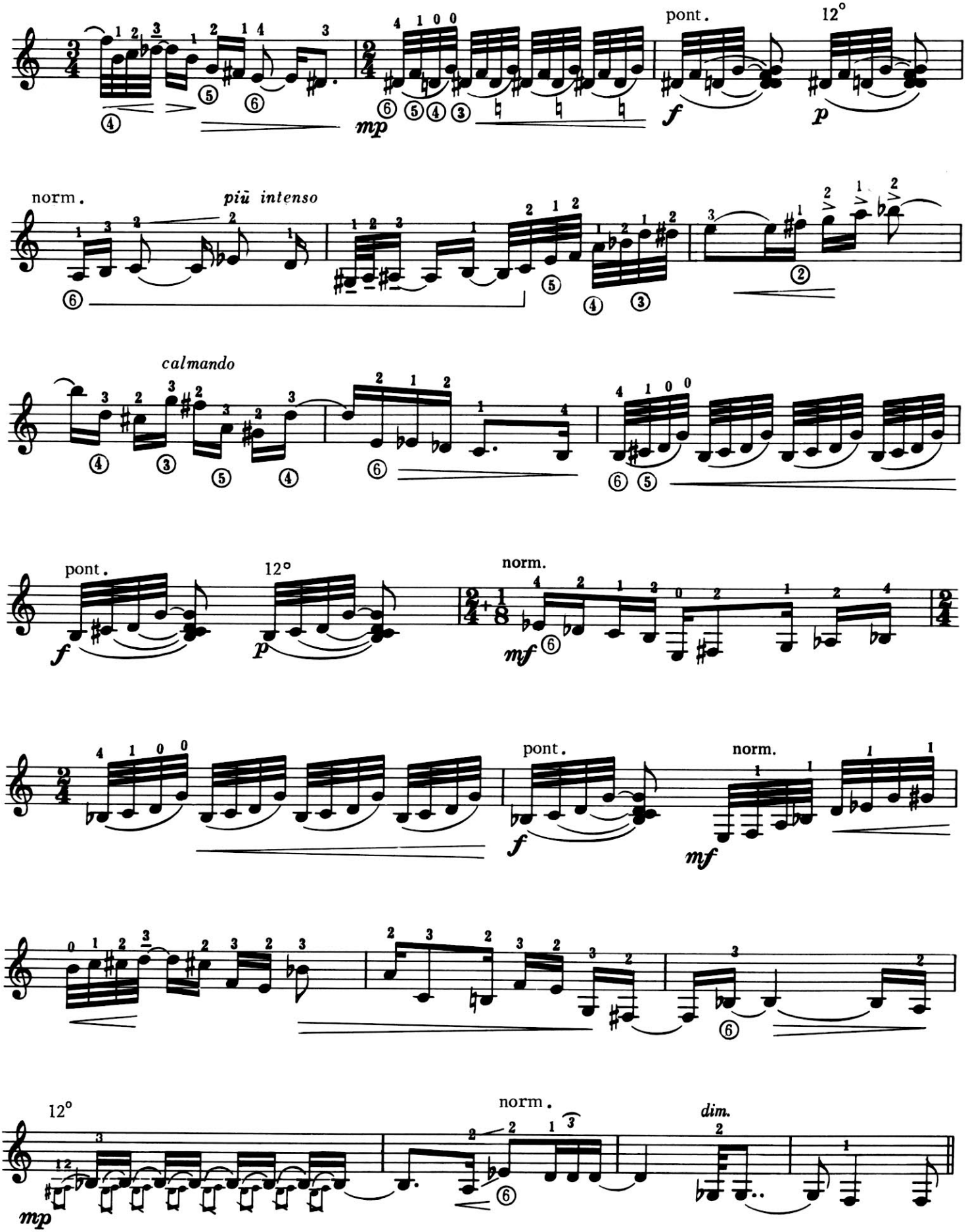
Guitarcosmos 3

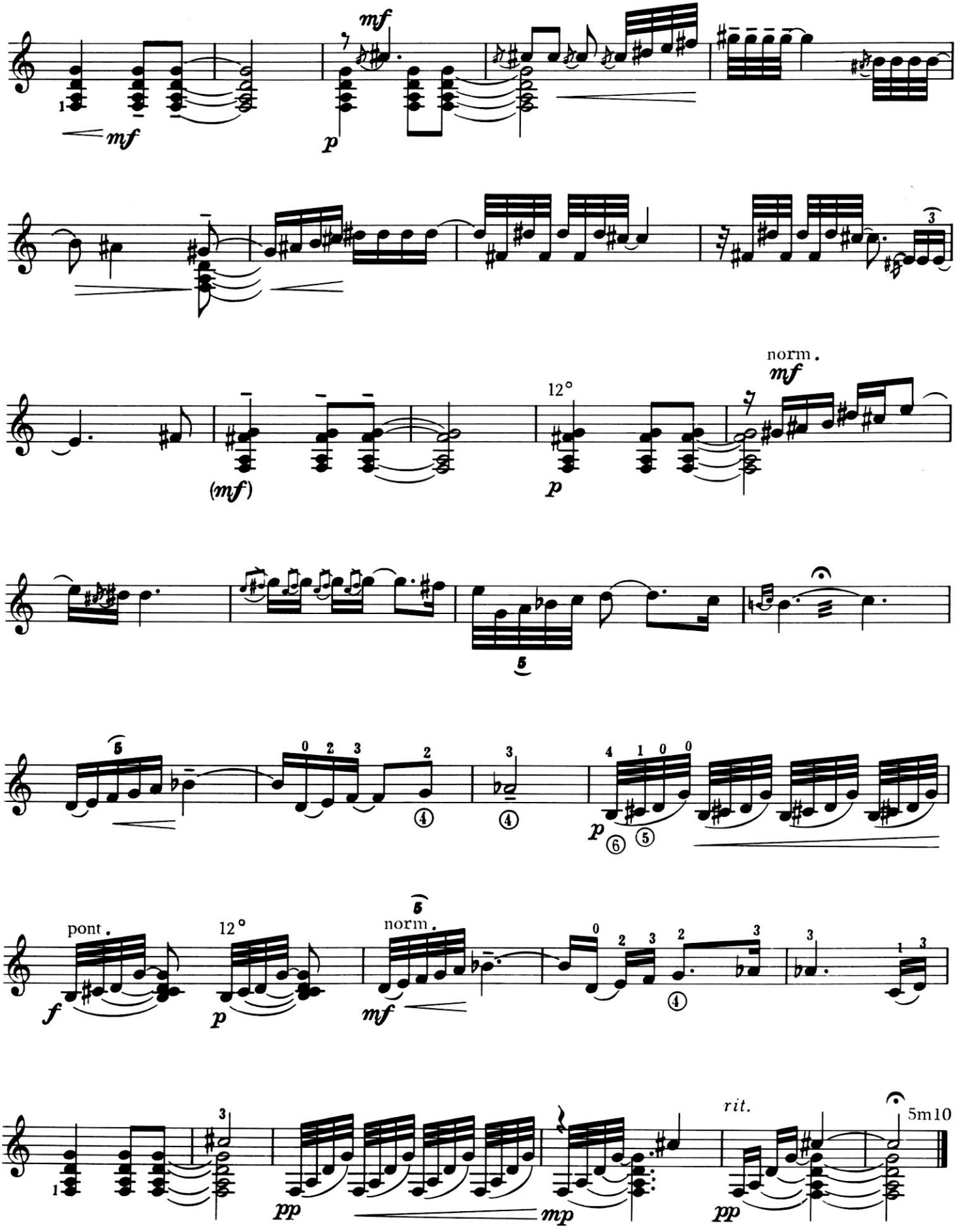
REGINALD SMITH BRINDLE

The Harp of David



© 1979 Schott & Co. Ltd. London

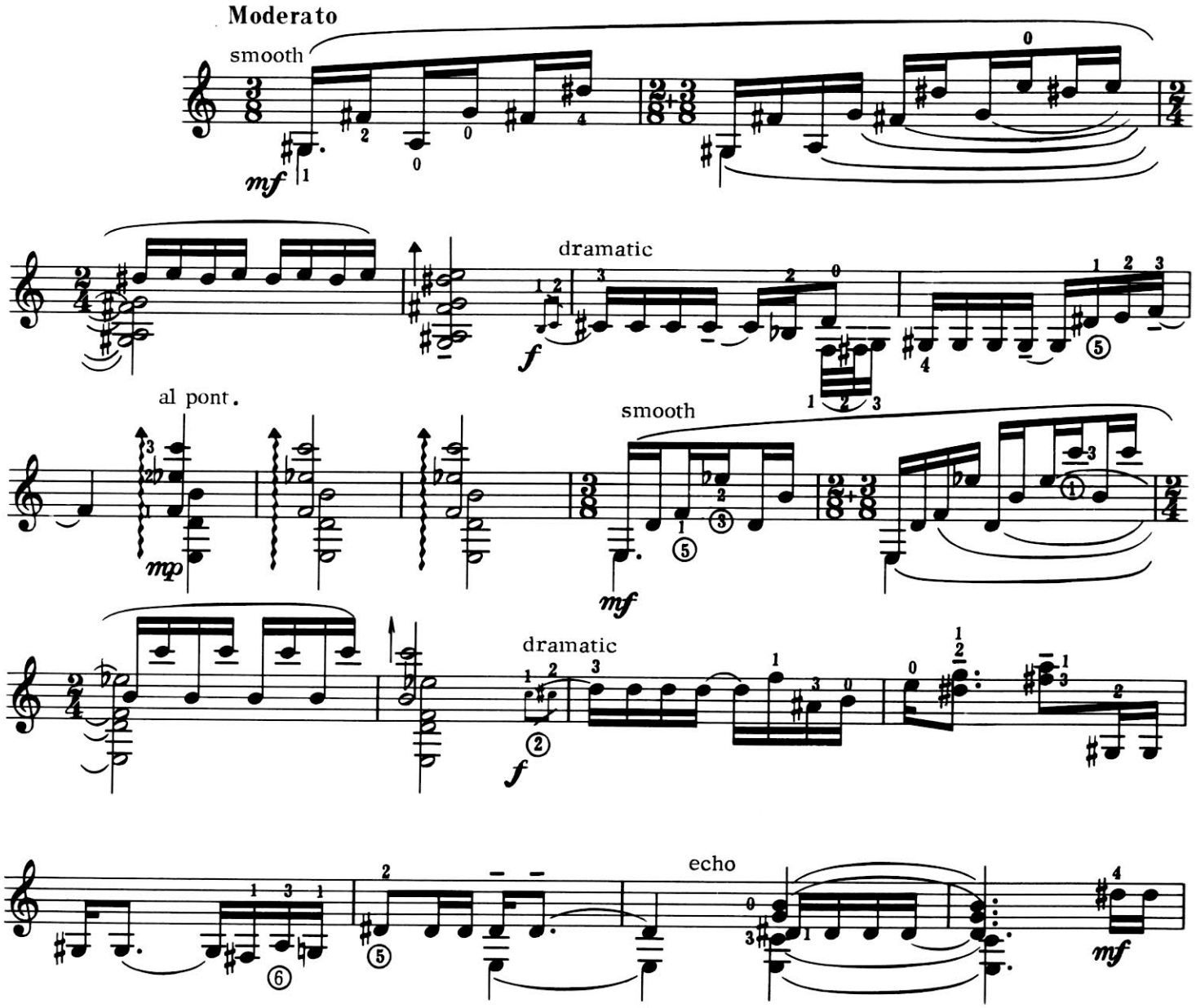

pont.
12°
mp
f
p
norm.
più intenso
calmando
pont.
12°
norm.
mf
pont.
norm.
f
mf
12°
norm.
dim.
mp

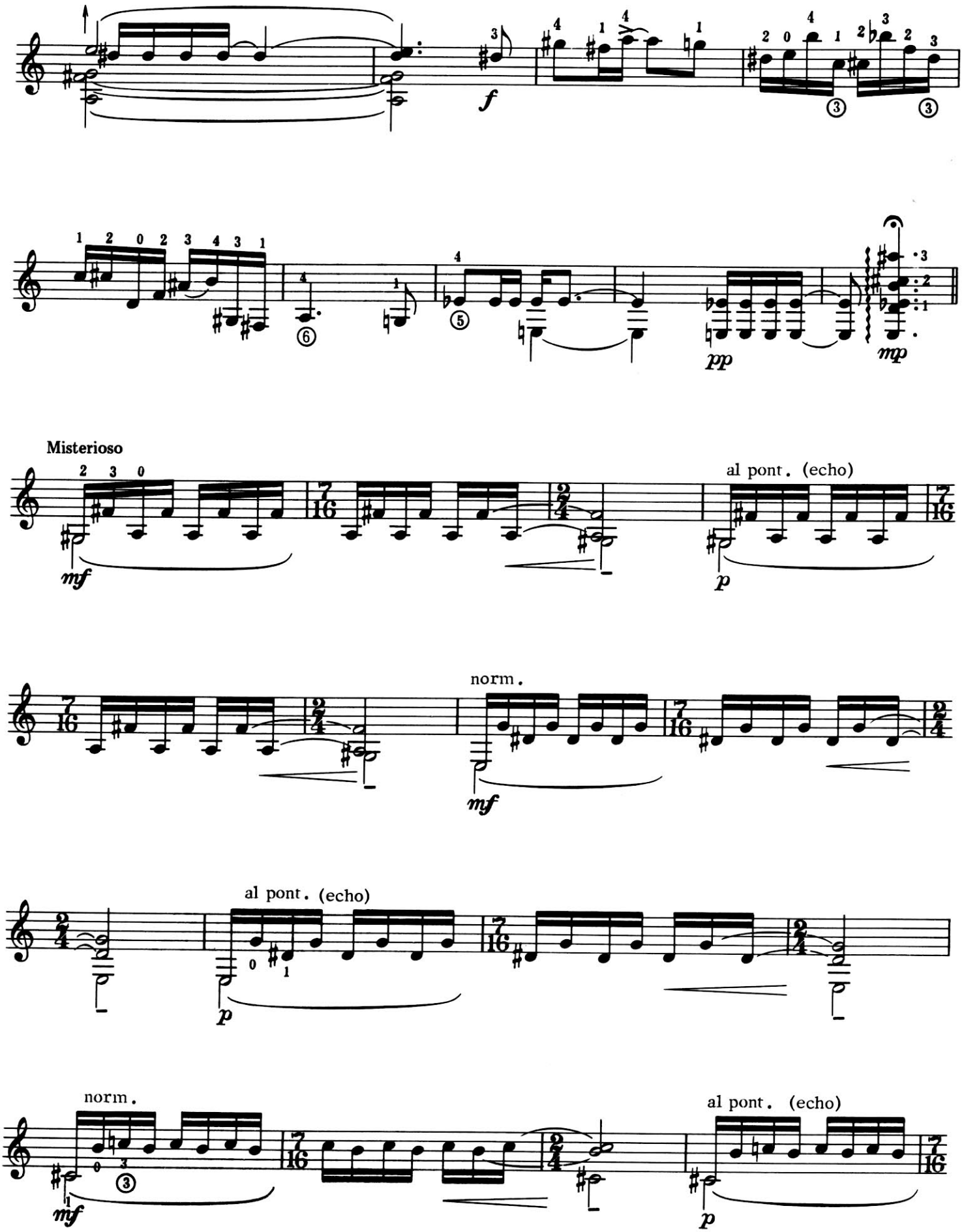

mf
mf
p
(mf)
p
norm.
mf
pont.
f
12°
p
norm.
mf
pp
mp
rit.
pp
5m10

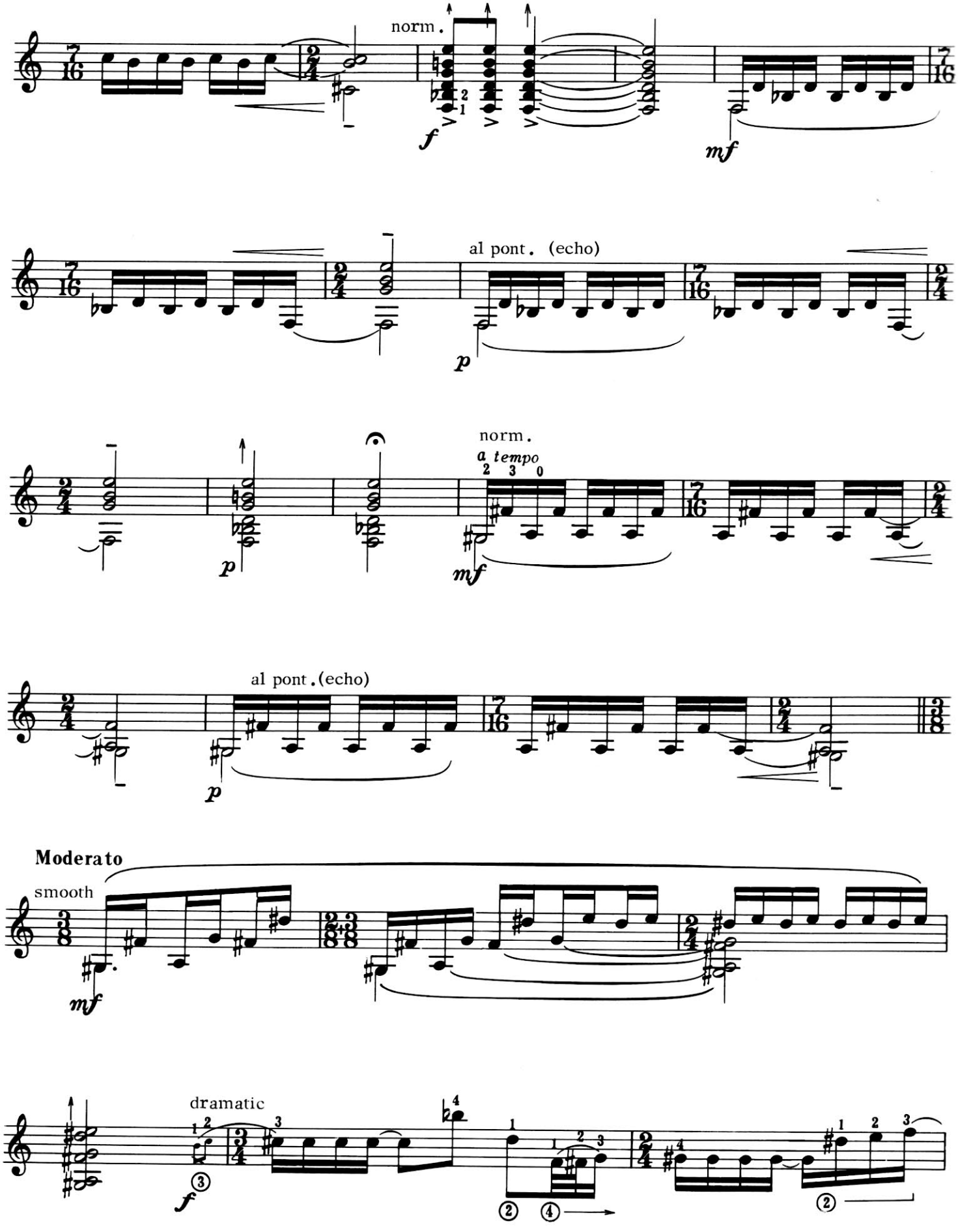
Notizen

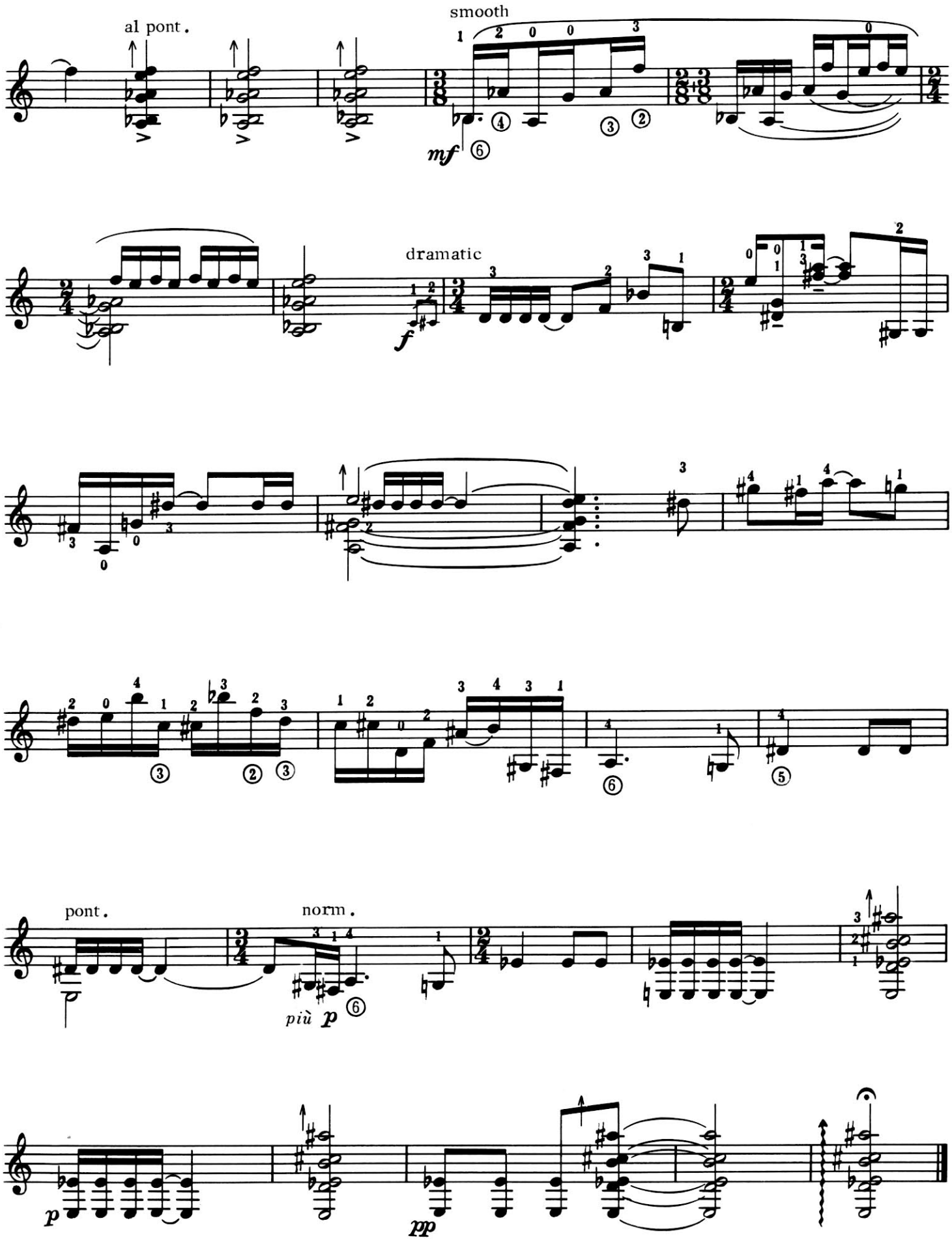
Suite in Three Movements

The Dark Earth

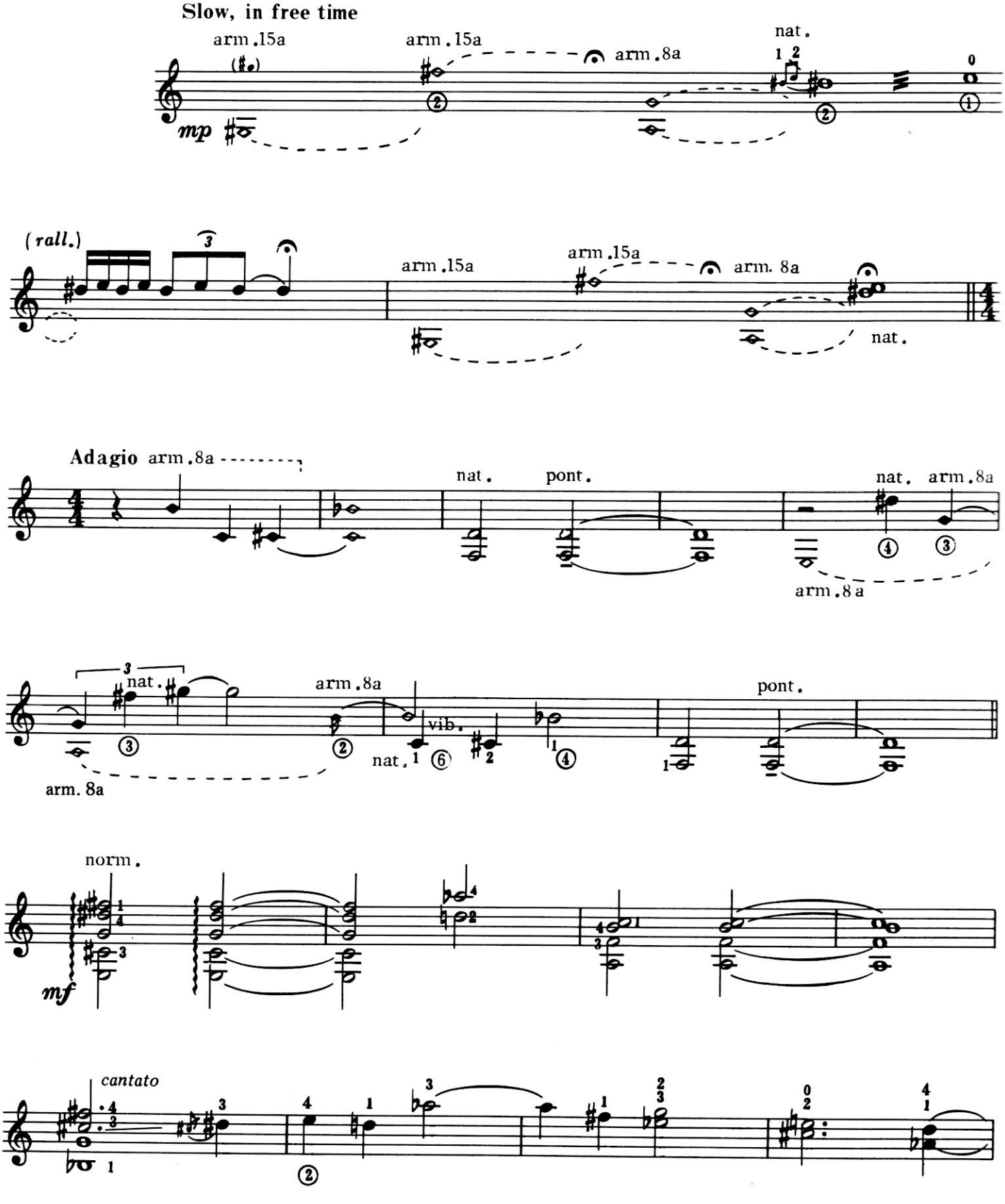


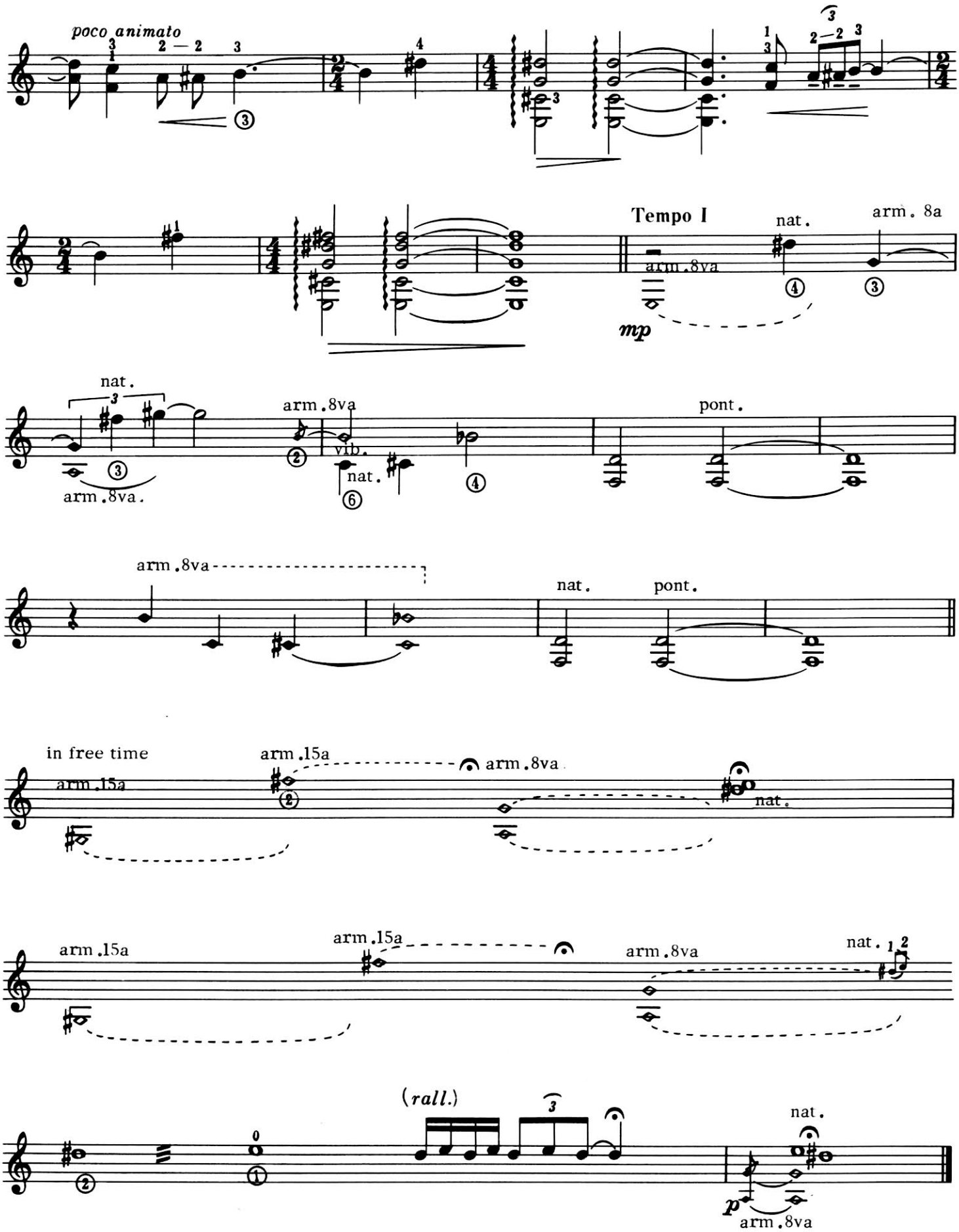

f
pp
mp
Misterioso
mf
al pont. (echo)
p
norm.
mf
al pont. (echo)
p
norm.
mf
al pont. (echo)
p


norm.
al pont. (echo)
norm.
a tempo
al pont.(echo)
Moderato
smooth
dramatic

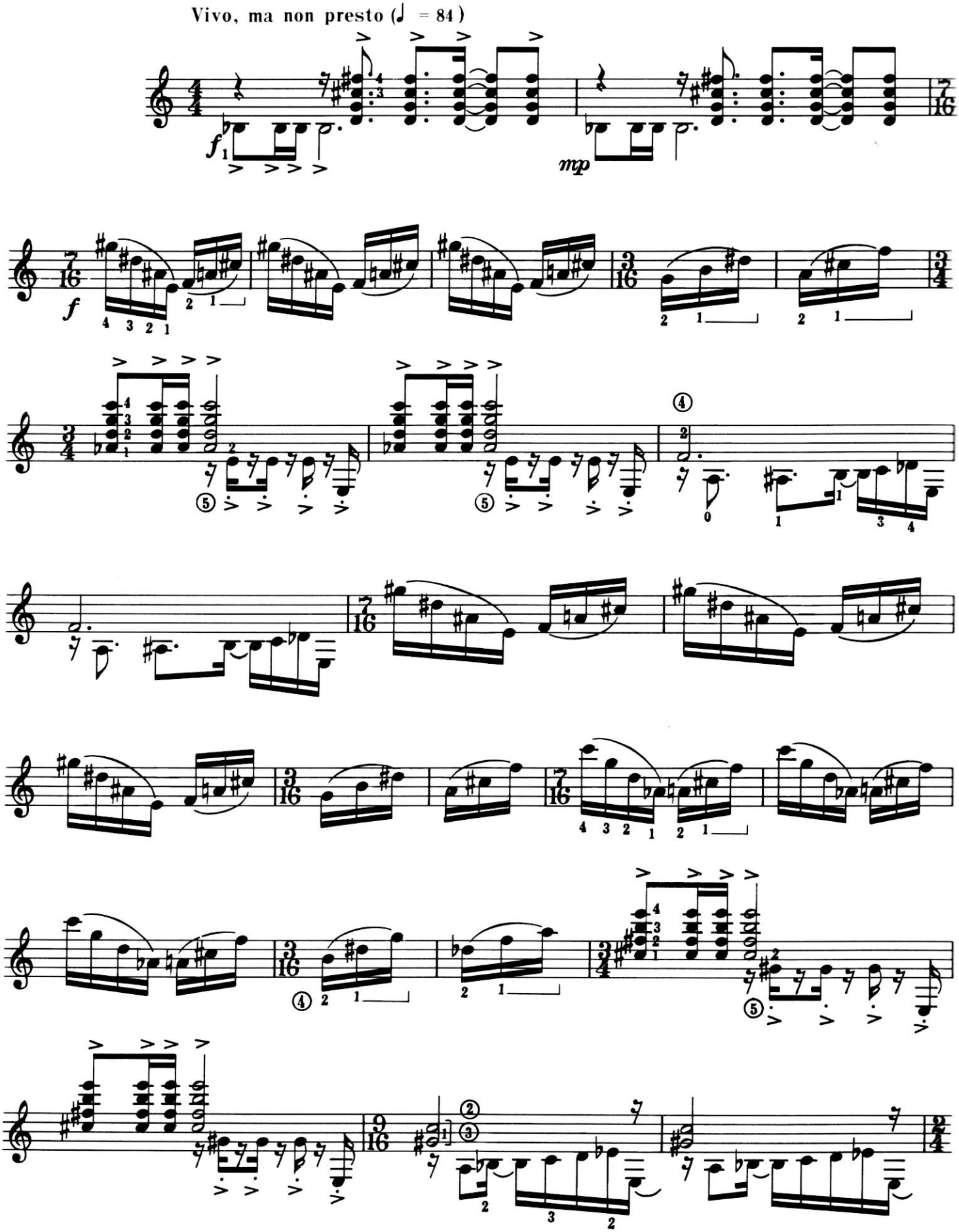

al pont.
smooth
mf
dramatic
f
pont.
norm.
più p
p
pp

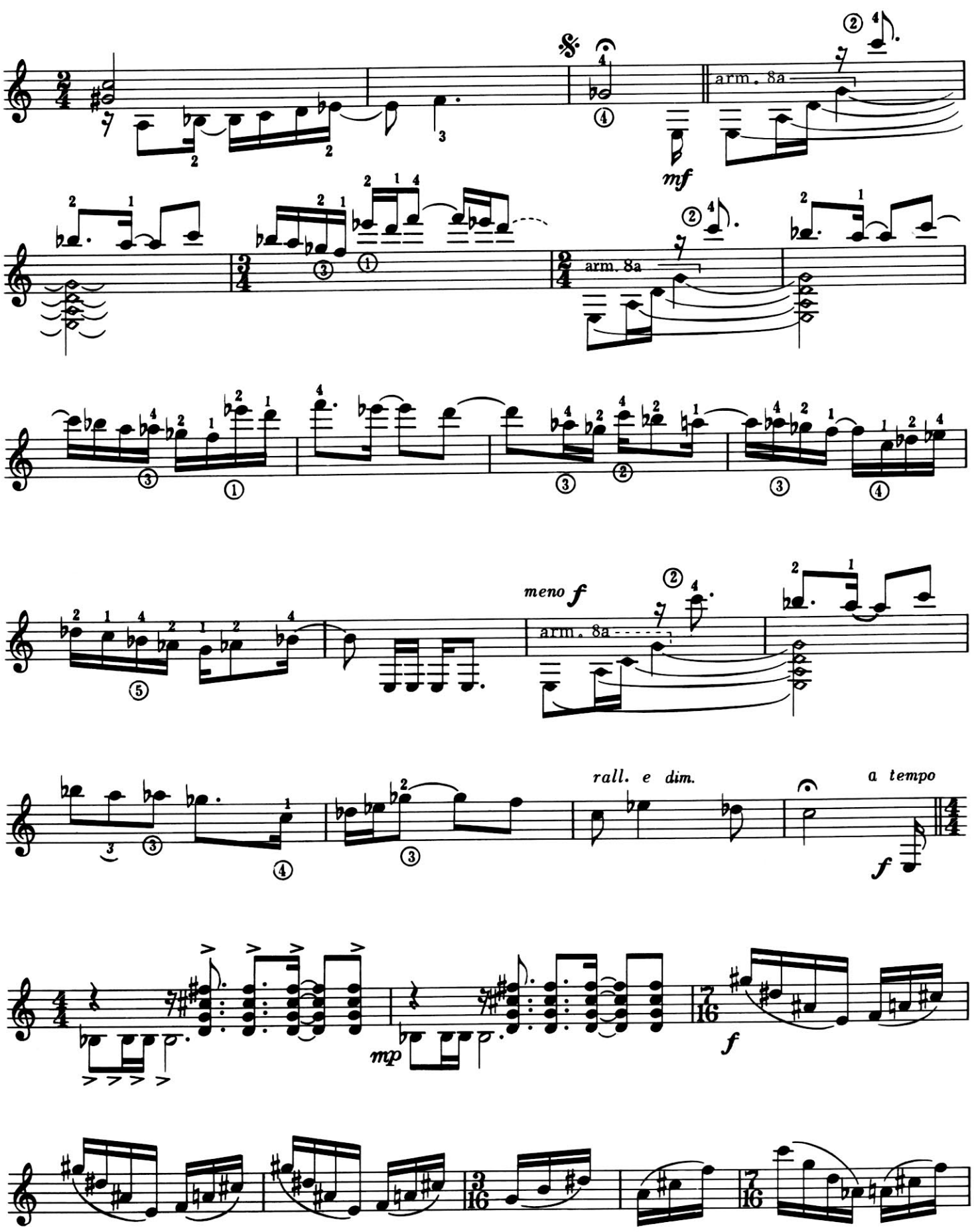
Night Immobile

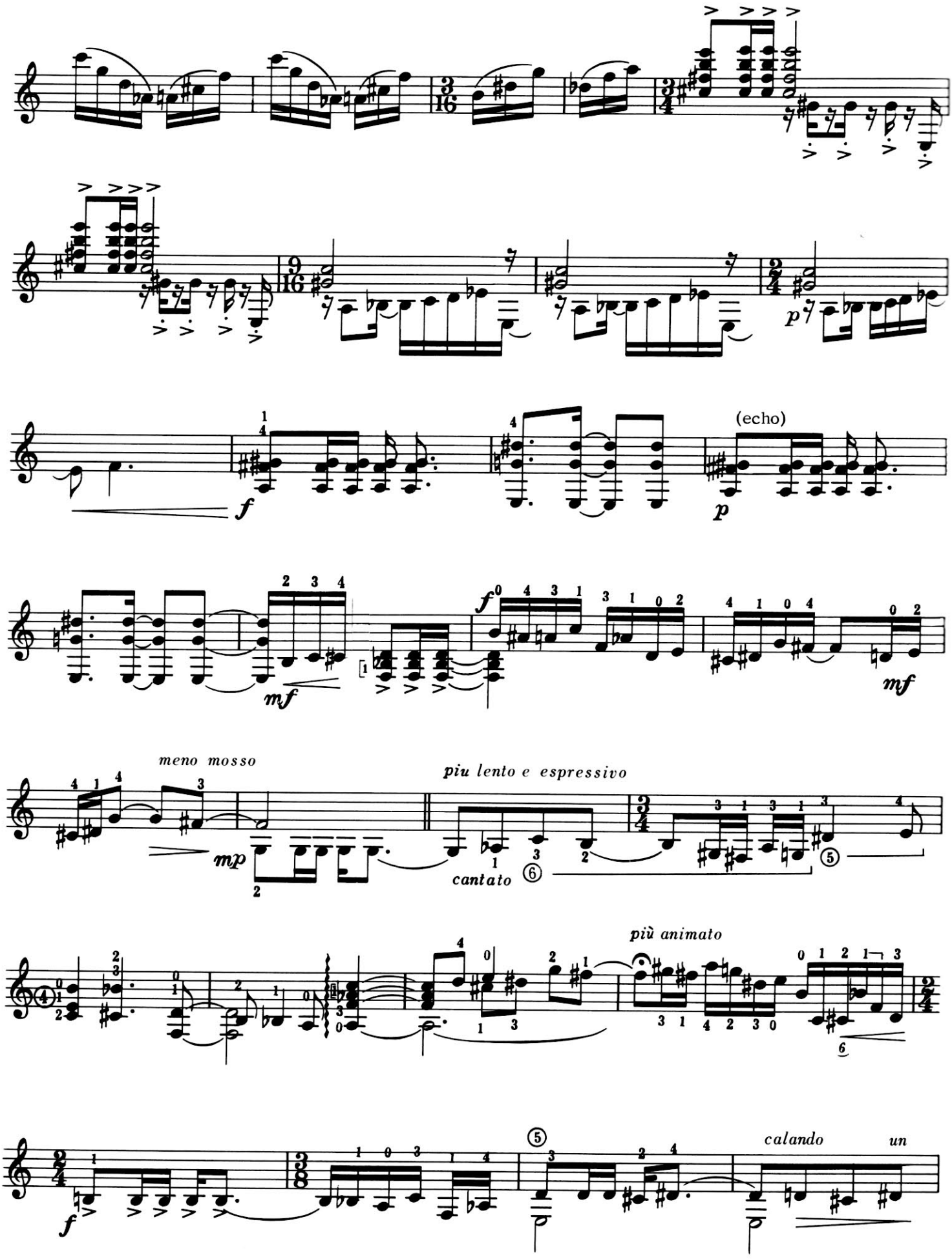


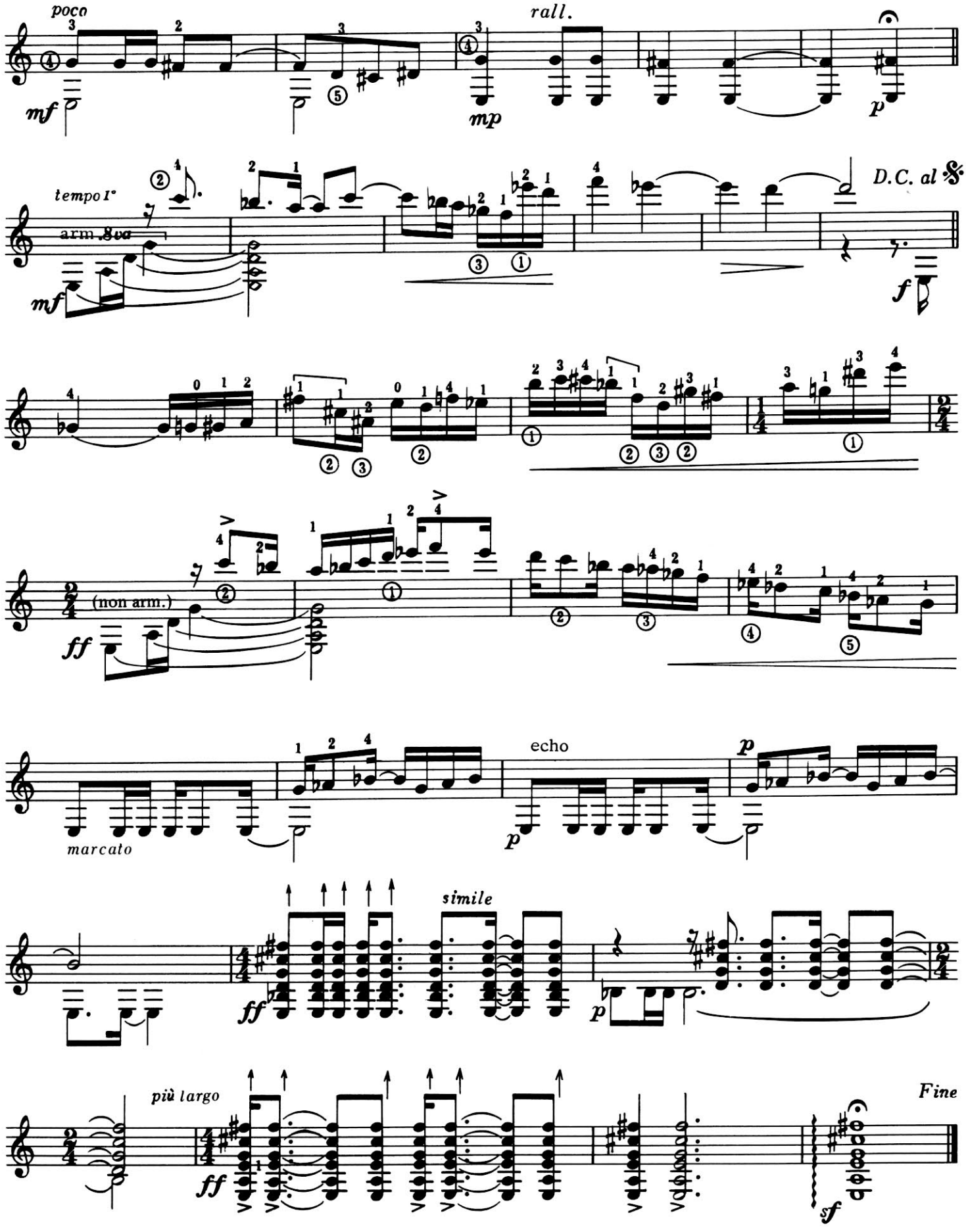

poco animato
Tempo I
mp
nat.
arm. 8a
arm.8va
arm.8va.
vib.
pont.
in free time
arm.15a
(rall.)
p

Festa Rossa

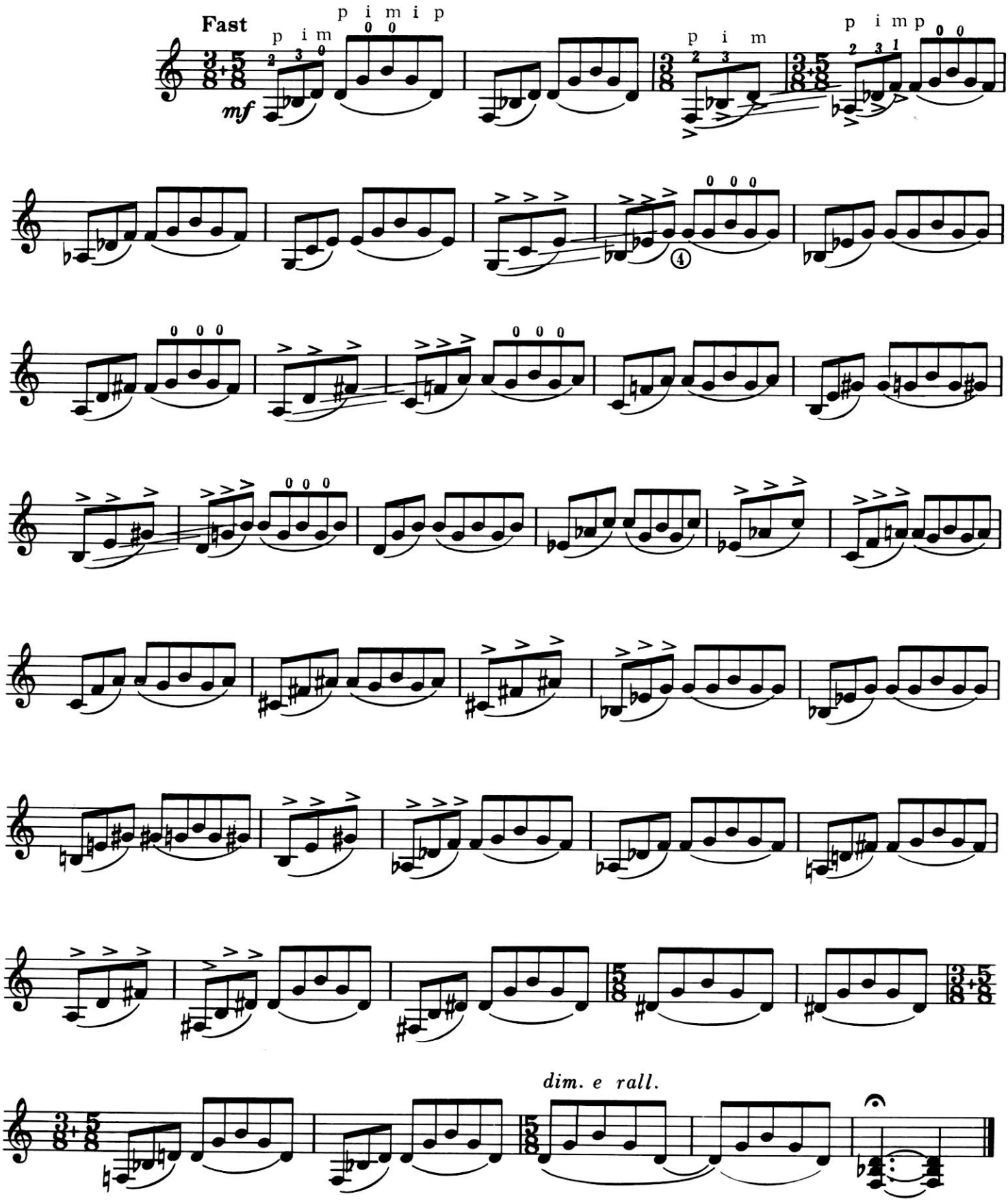



arm. 8a
mf
arm. 8a
meno f
arm. 8a
rall. e dim.
a tempo
f
mp
f


(echo)
meno mosso
piu lento e espressivo
cantato
più animato
calando
un

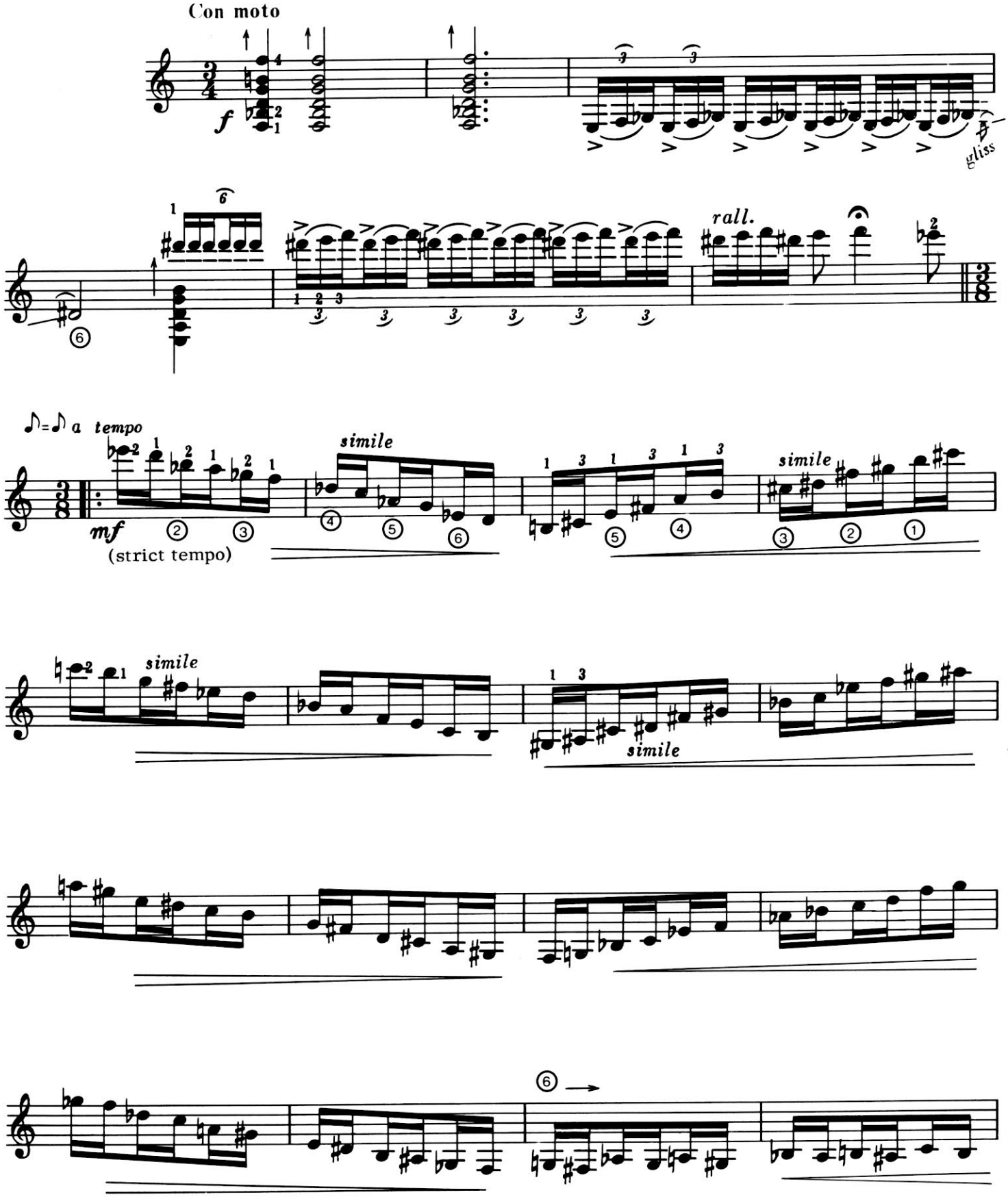

poco
rall.
mf
mp
p
tempo I°
arm. 8va
D.C. al 𝄋
mf
f
(non arm.)
ff
marcato
echo
p
simile
ff
p
più largo
Fine
ff
sf

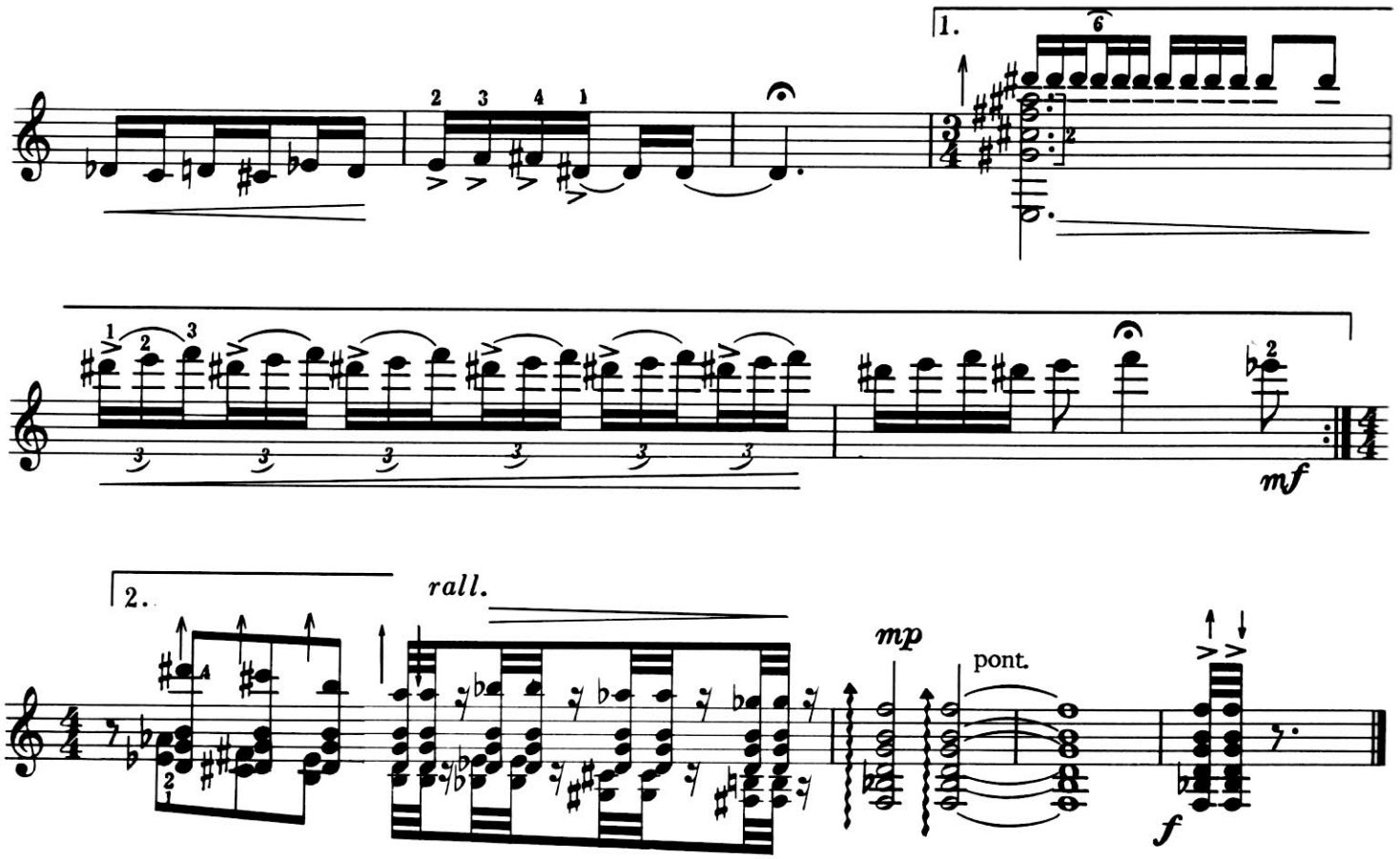
Threes and Fives



Notizen

Tone and Semitone Arpeggios

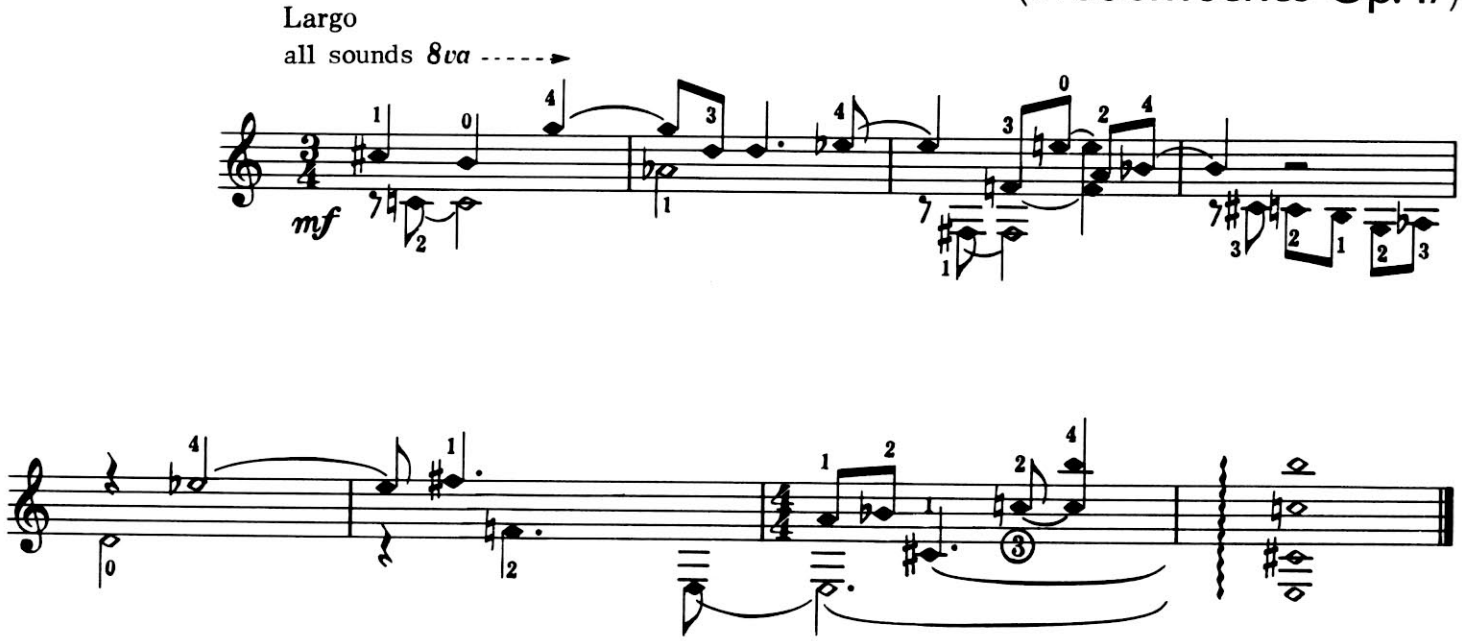




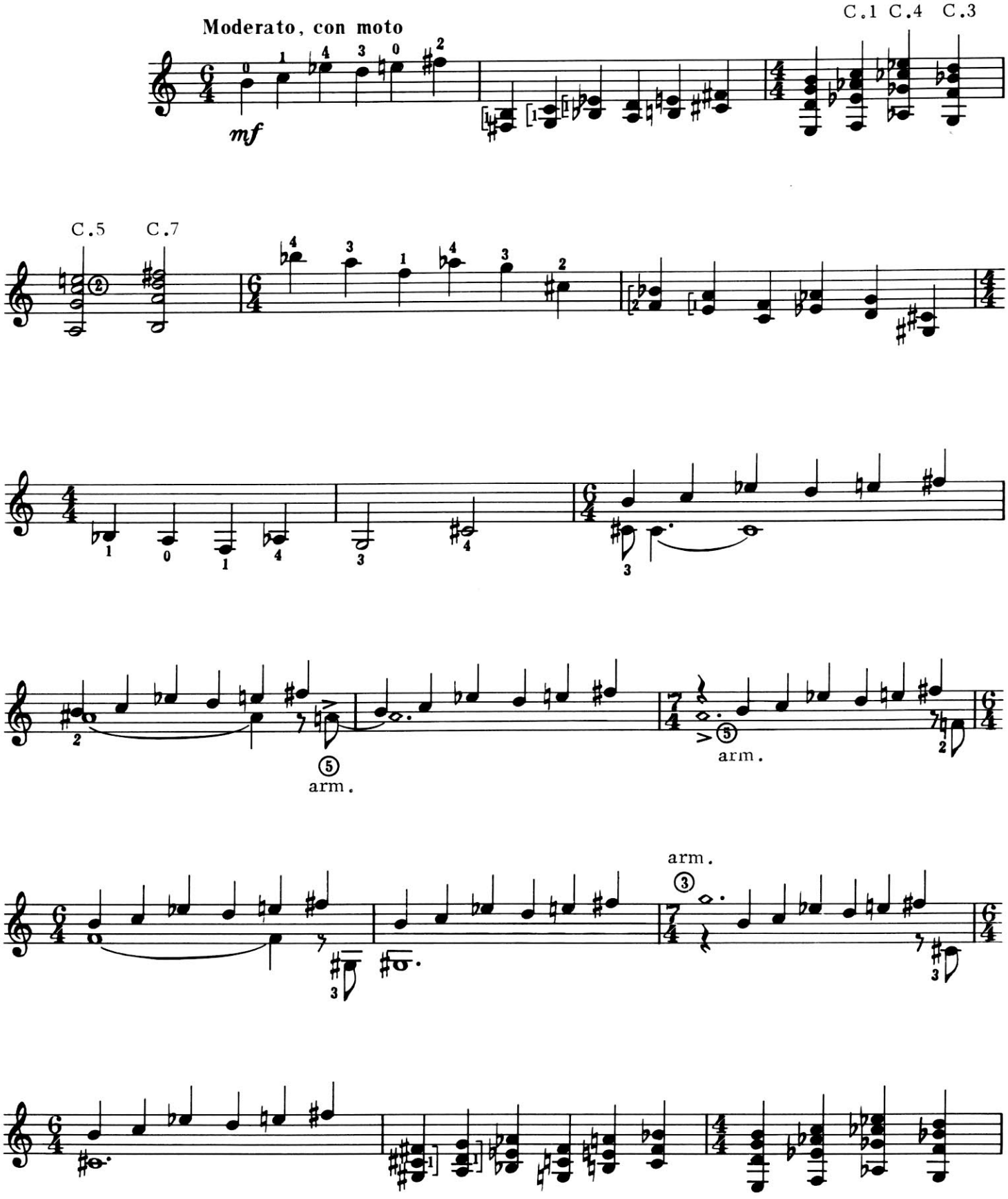
*Note the symmetrical shapes (and fingerings) of rising and falling arpeggios. This, if memorized, will make playing a lot easier.

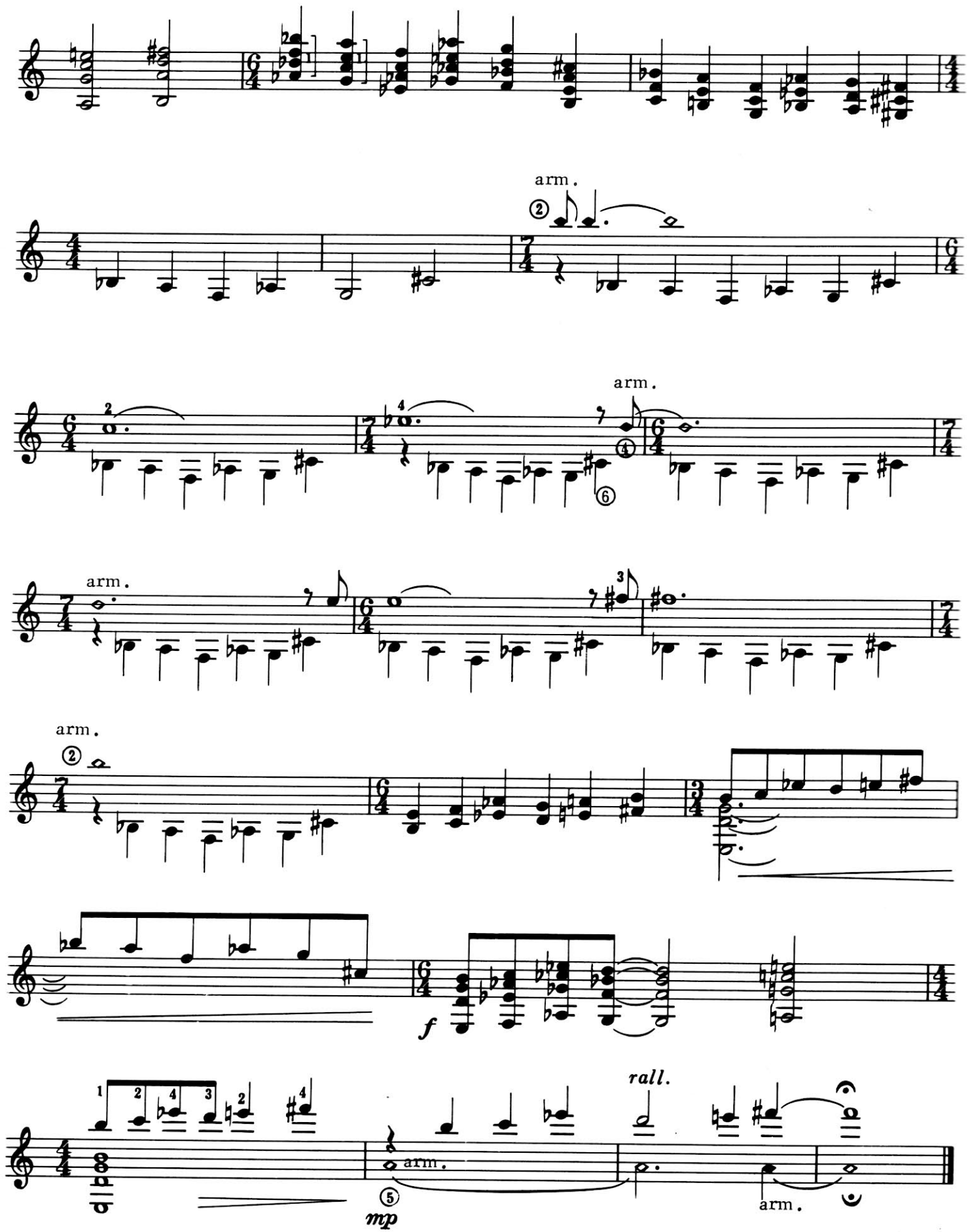
Artificial Harmonics–Chromatic

(Webern series Op. 17)

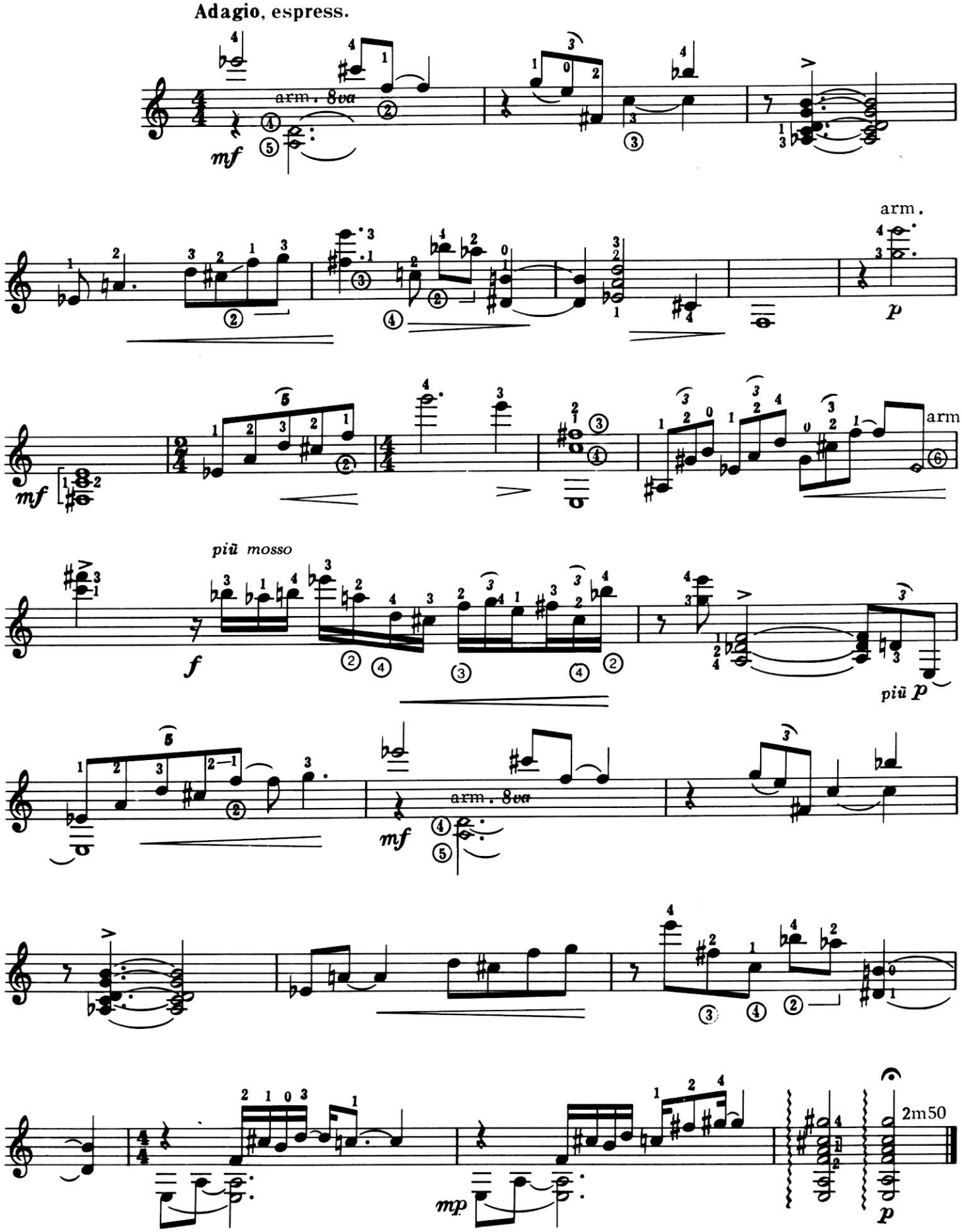


Ostinato



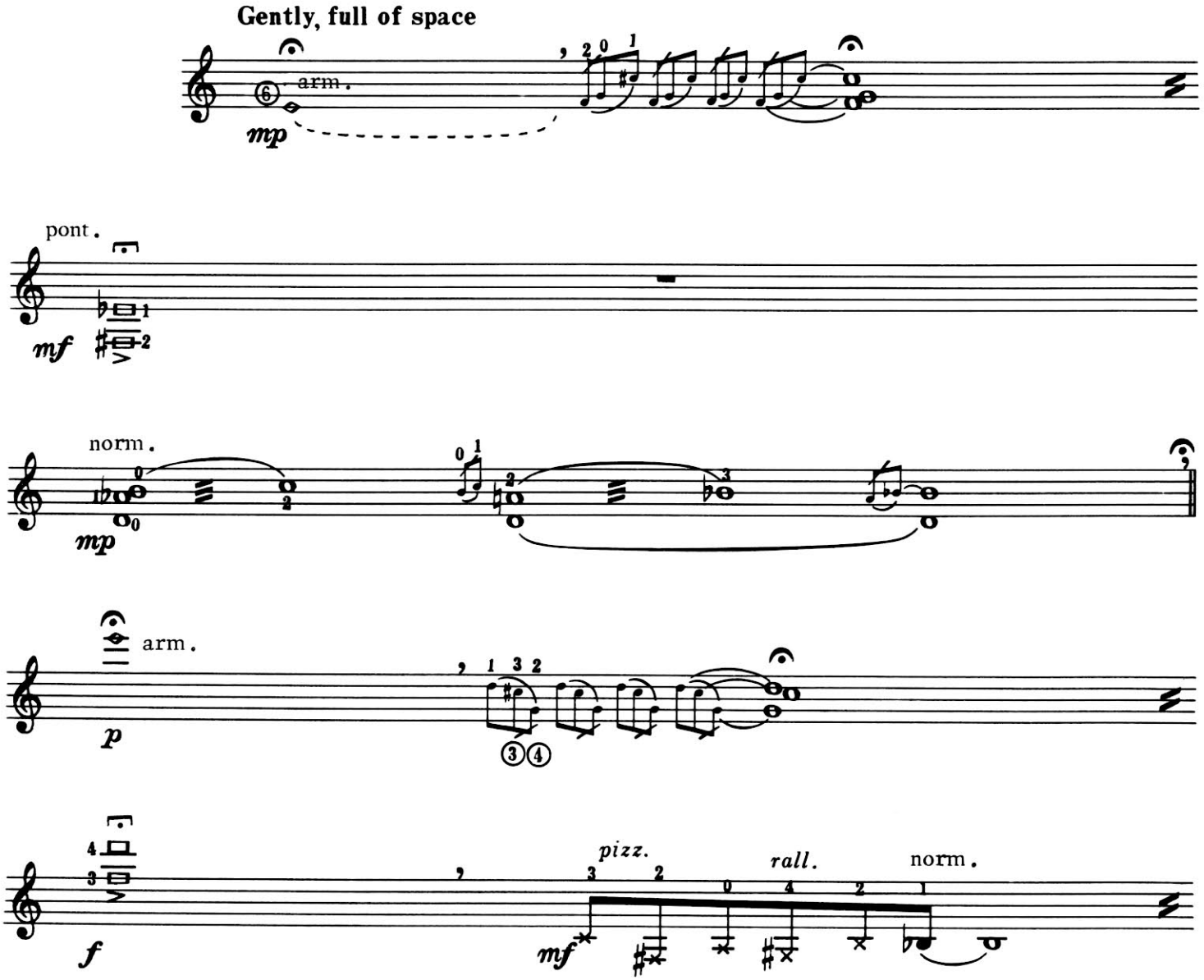

arm.
arm.
arm.
arm.
rall.
arm.
arm.
f
mp

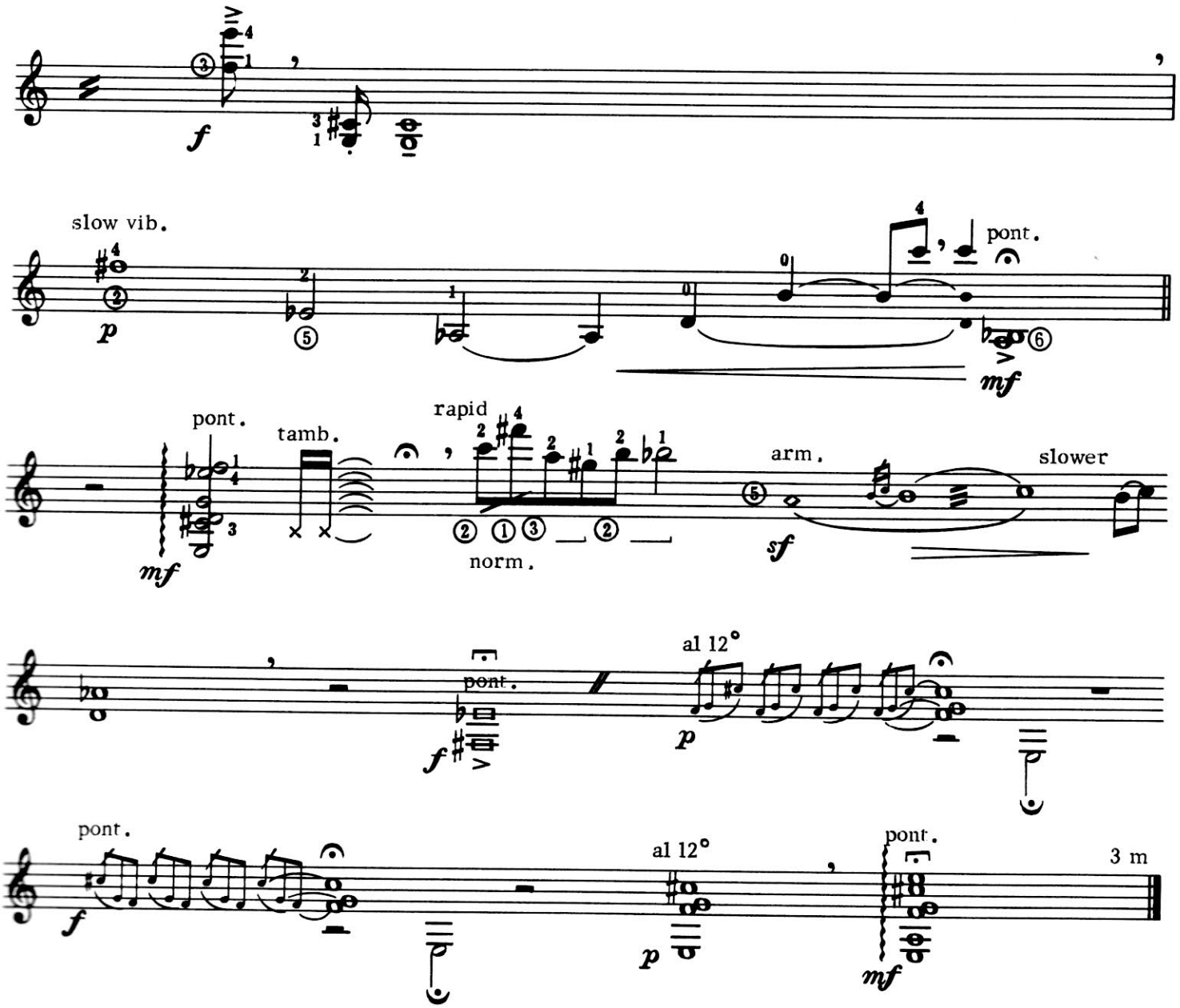
Ricordo di Luigi Dallapiccola



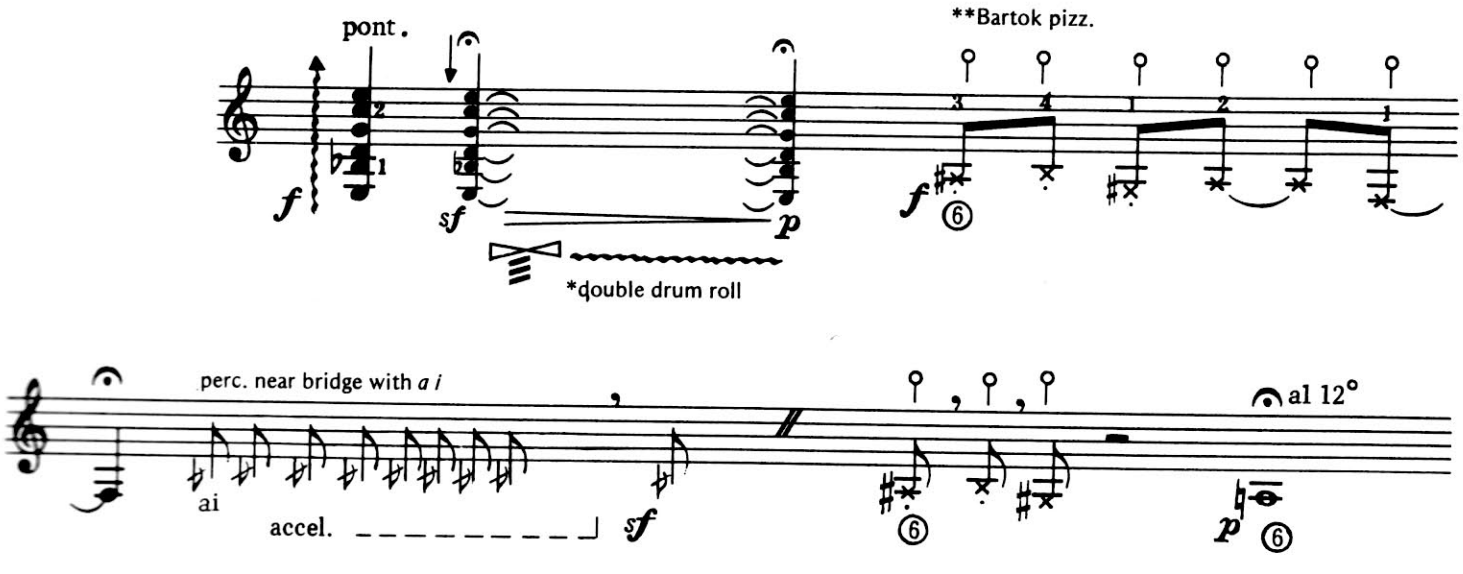
Three Inventions

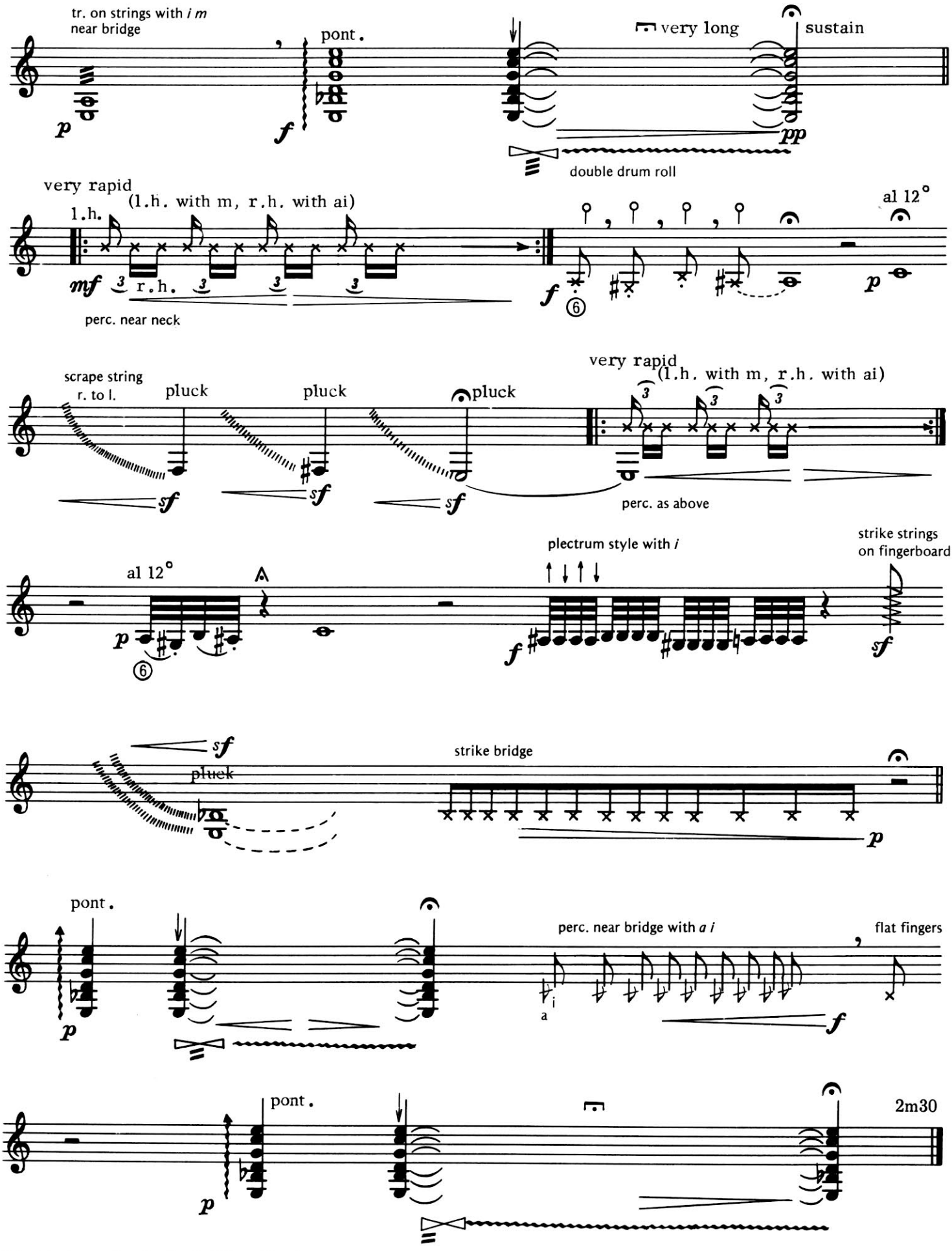
To John Cage





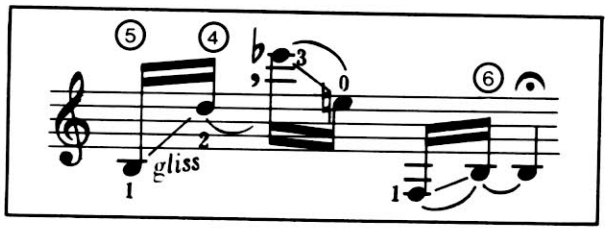
Percussion Piece

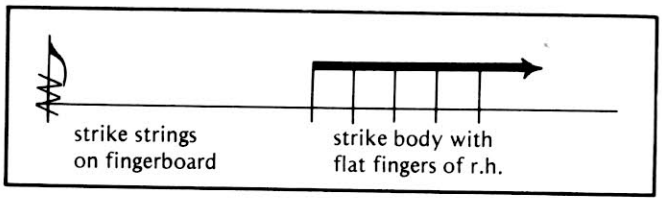


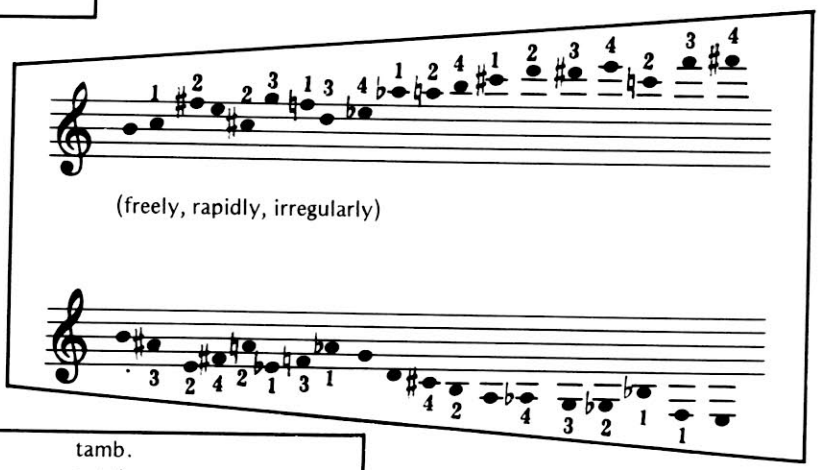


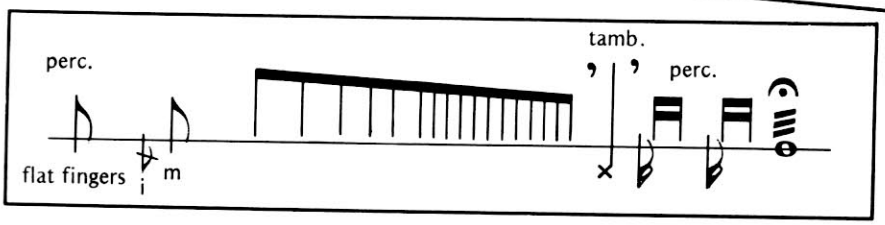
* double drum roll – See No. 3 of Three Sketches
** Bartok pizz. – string to rebound against fingerboard

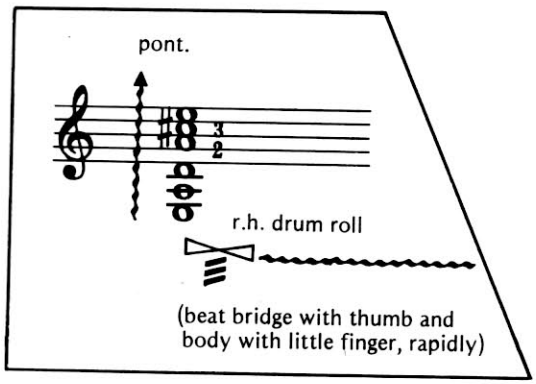
Chance Flight

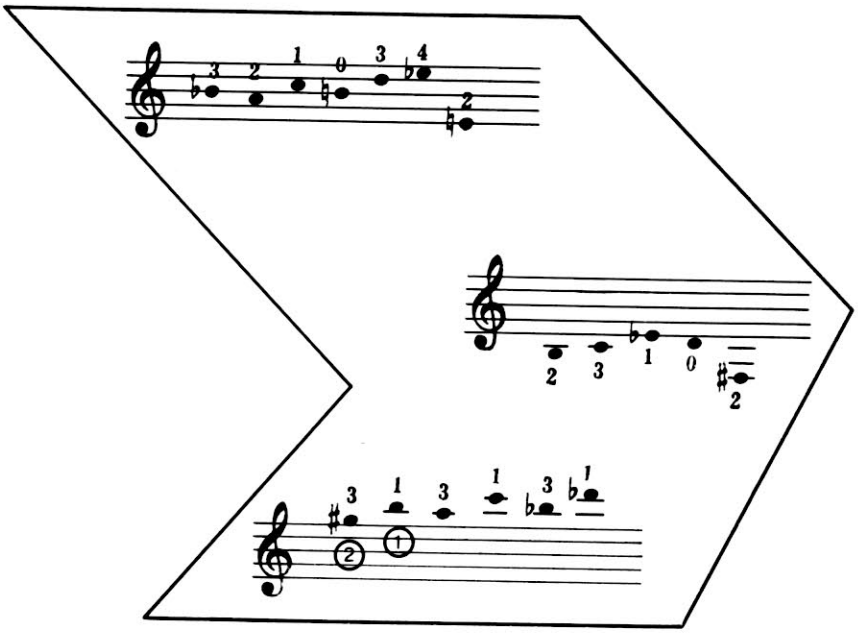


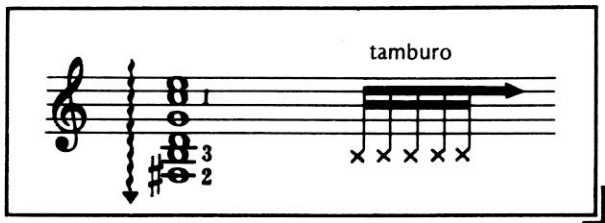


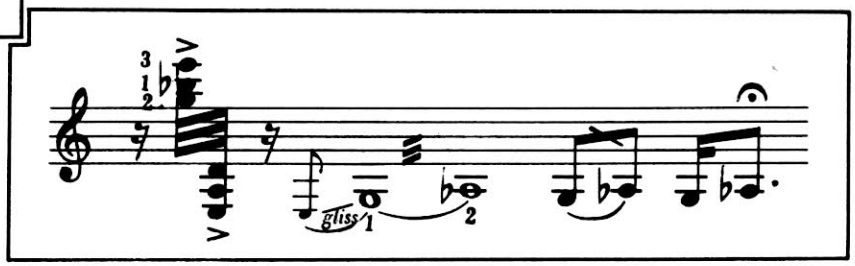




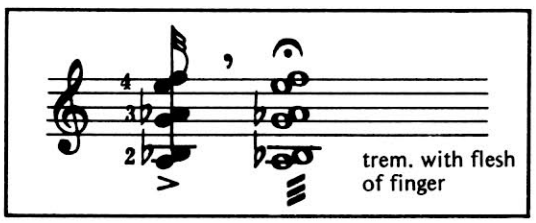


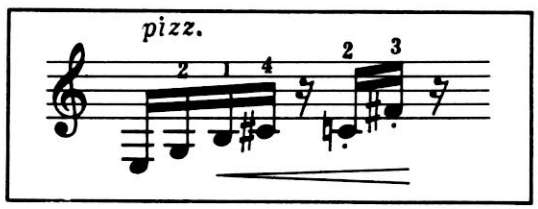


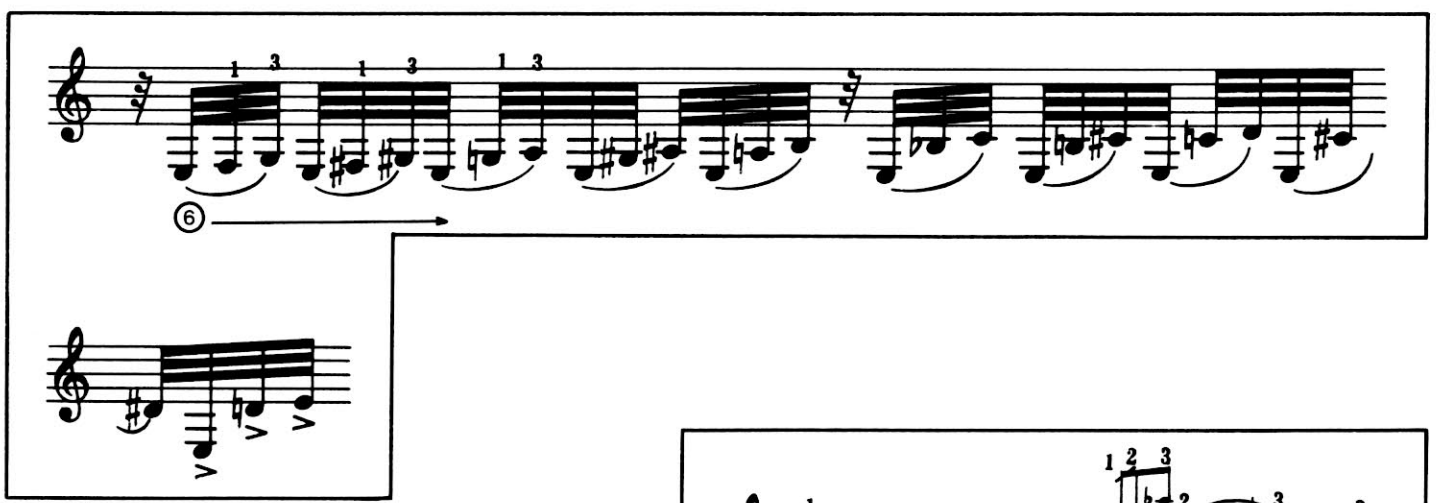


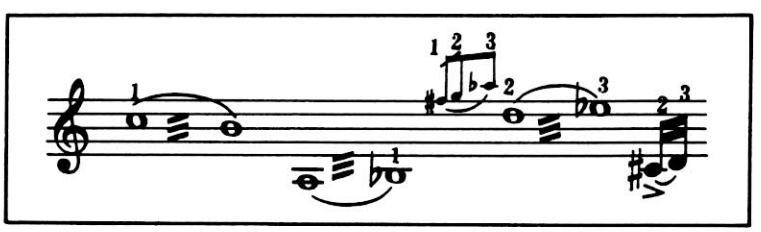


Play these fragments freely, in any order, altering,
repeating, slow, fast, improvising, ad.lib., for any duration.

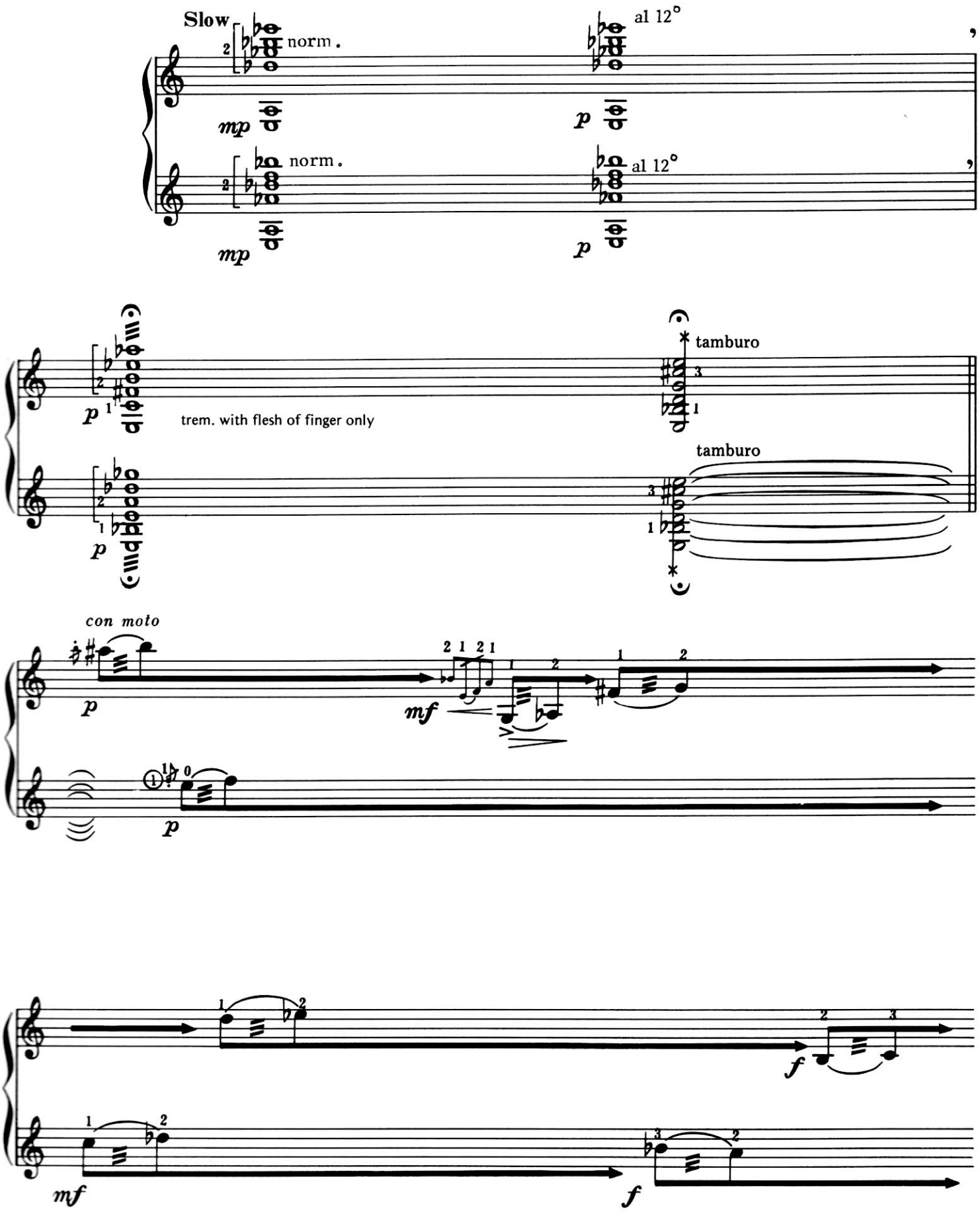


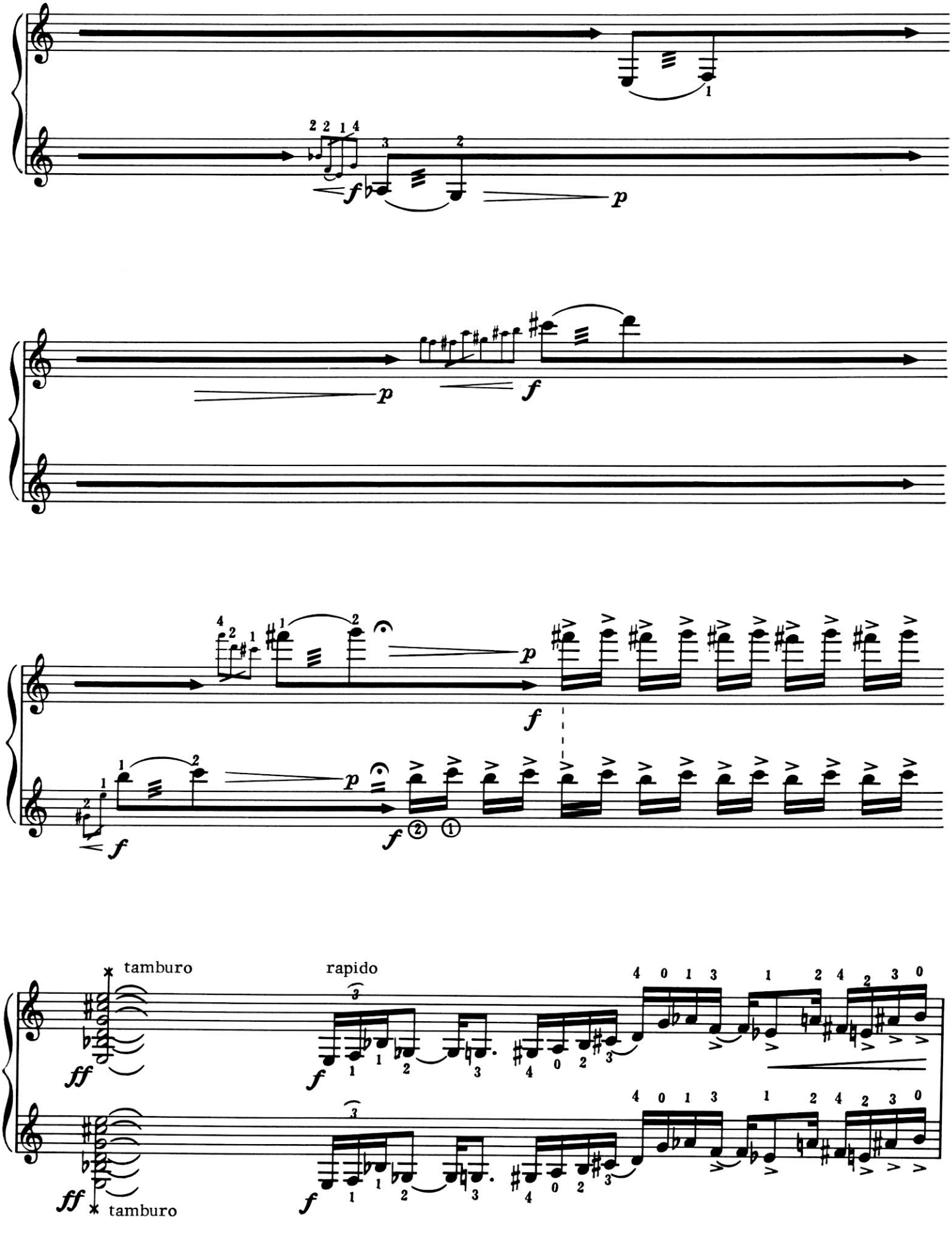


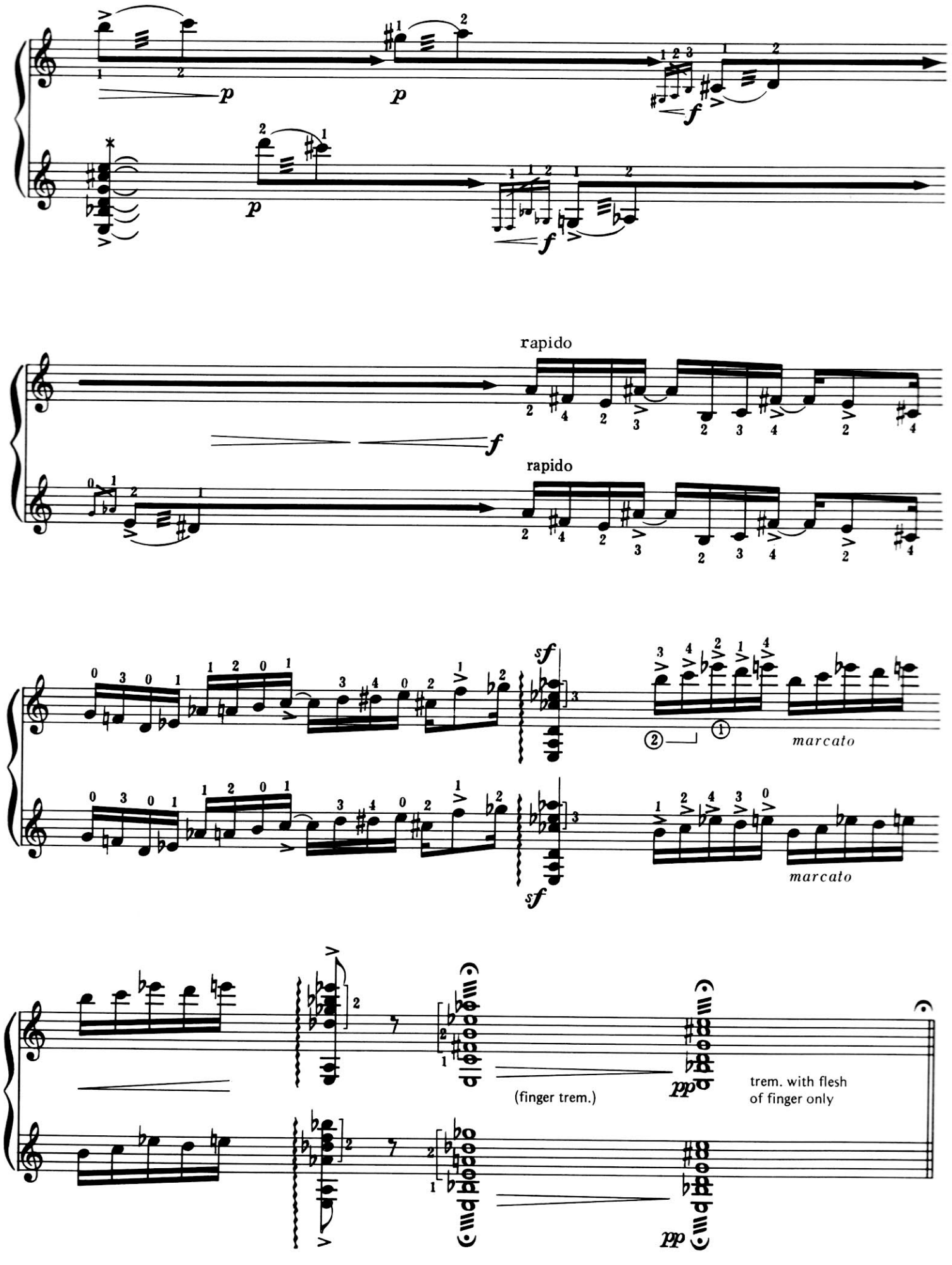


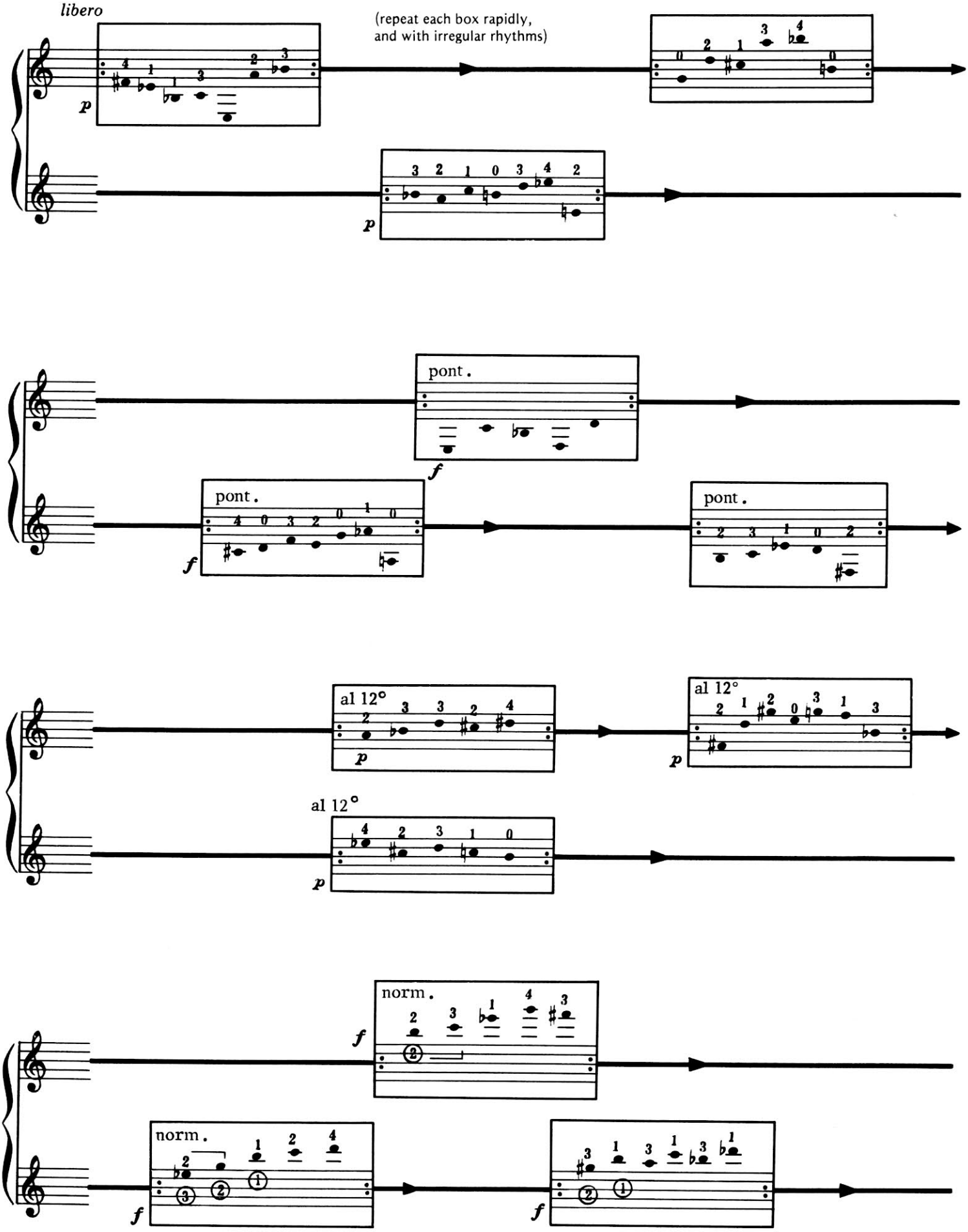


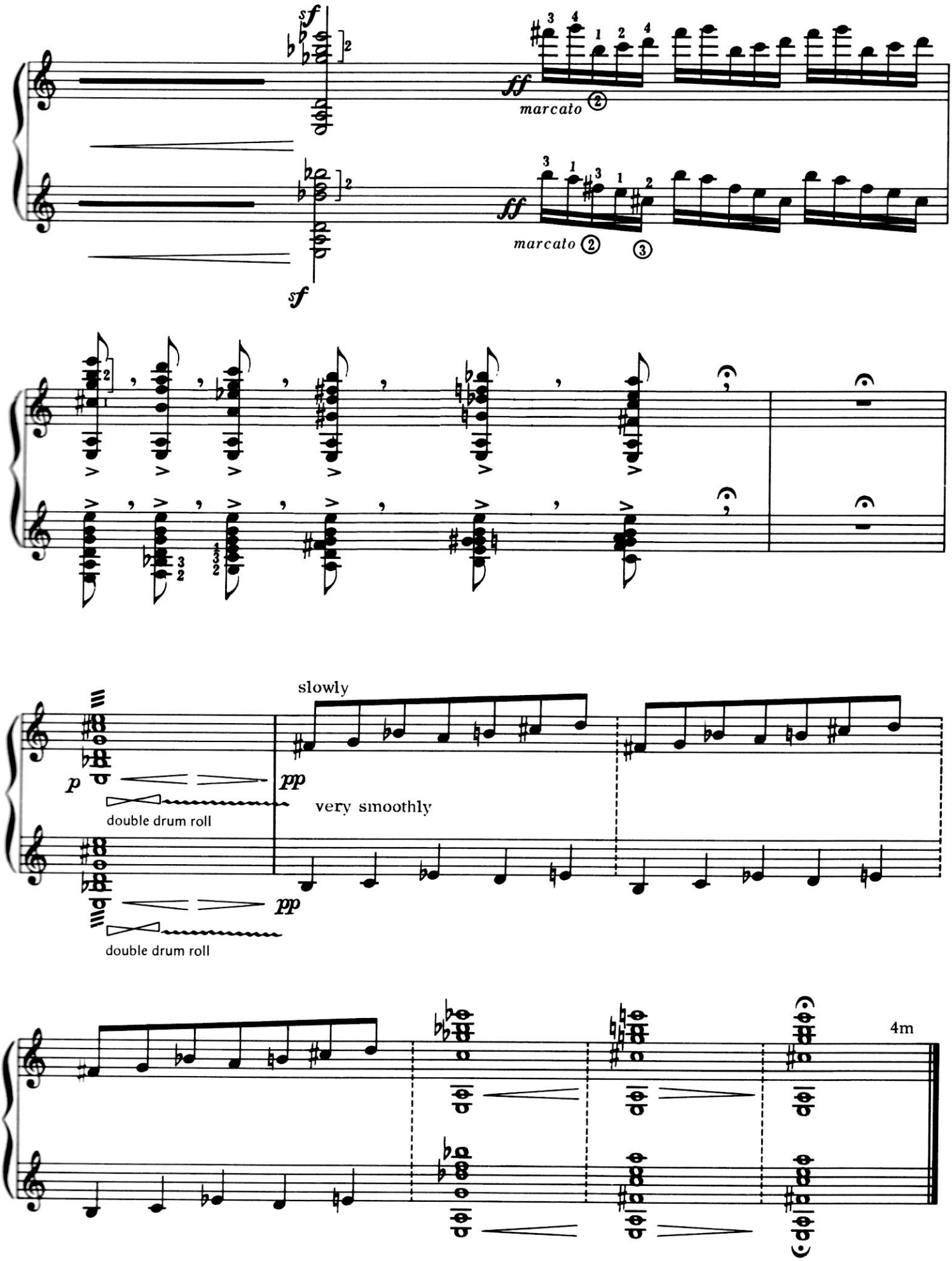
Duo–
Graffiti nel Cielo Scuro




tamburo
rapido
tamburo

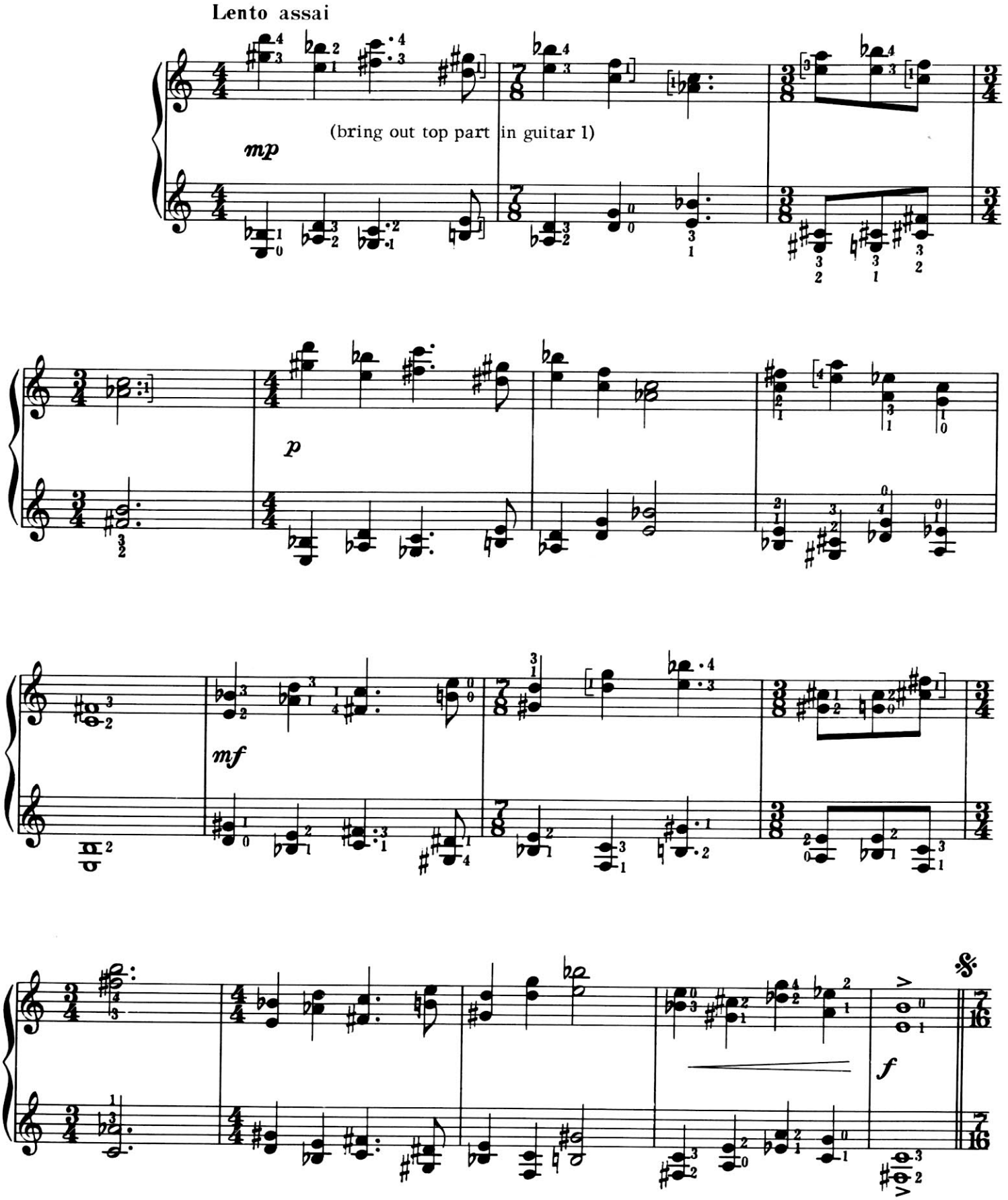

rapido
rapido
marcato
marcato
(finger trem.)
trem. with flesh
of finger only

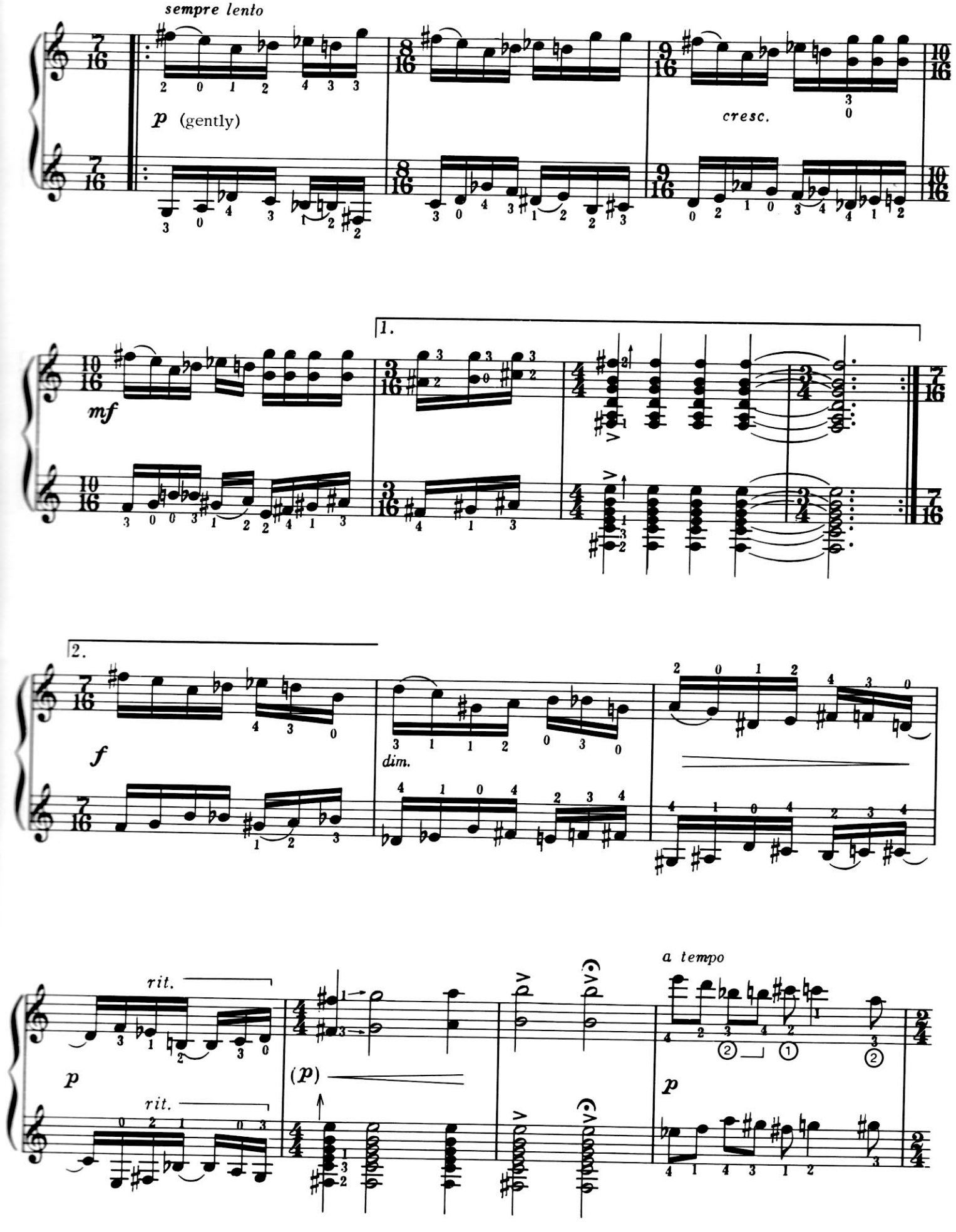

libero
(repeat each box rapidly,
and with irregular rhythms)
p
p
pont.
f
pont.
f
pont.
al 12°
p
al 12°
p
al 12°
p
norm.
f
norm.
f
f

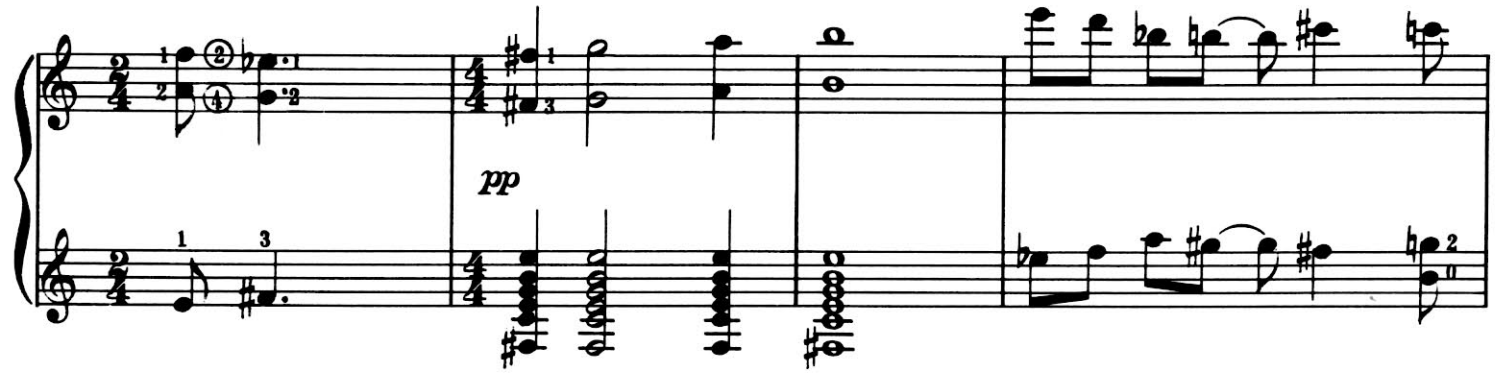

sf
ff
marcato
sf
ff
marcato
slowly
p
pp
very smoothly
pp
double drum roll
double drum roll
4m

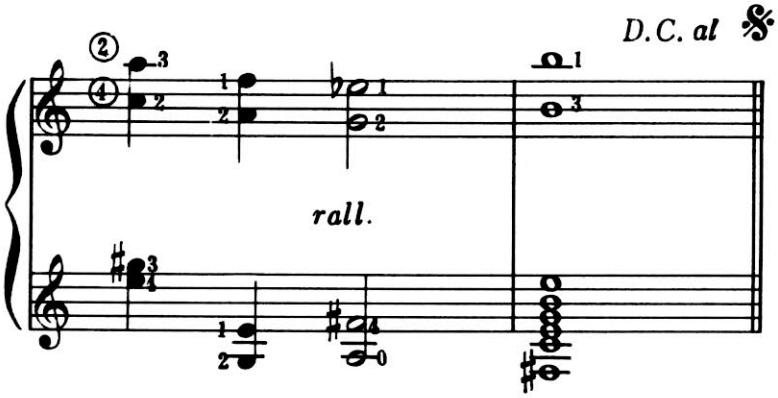
for Robert Naylor

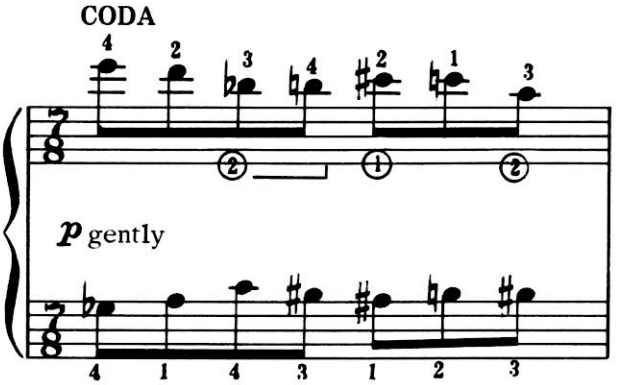
Epitaph for Two Guitars

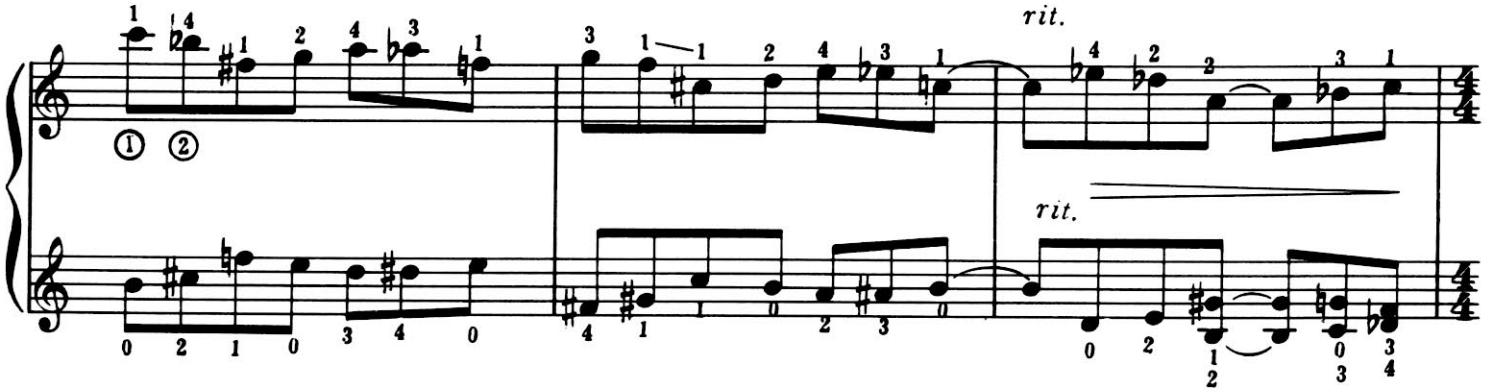


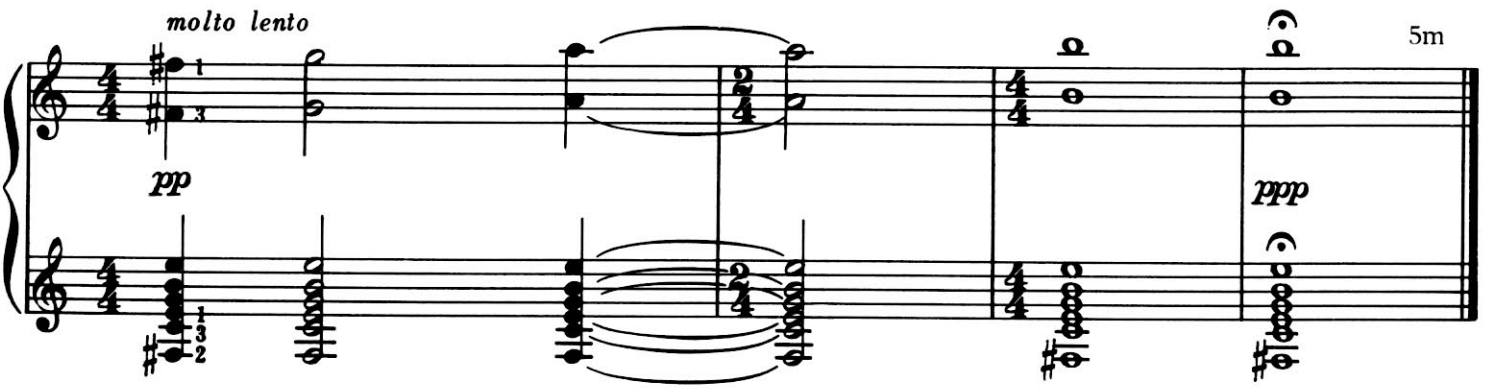

sempre lento
p (gently)
cresc.
mf
1.
2.
f
dim.
rit.
rit.
(p)
a tempo
p


pp

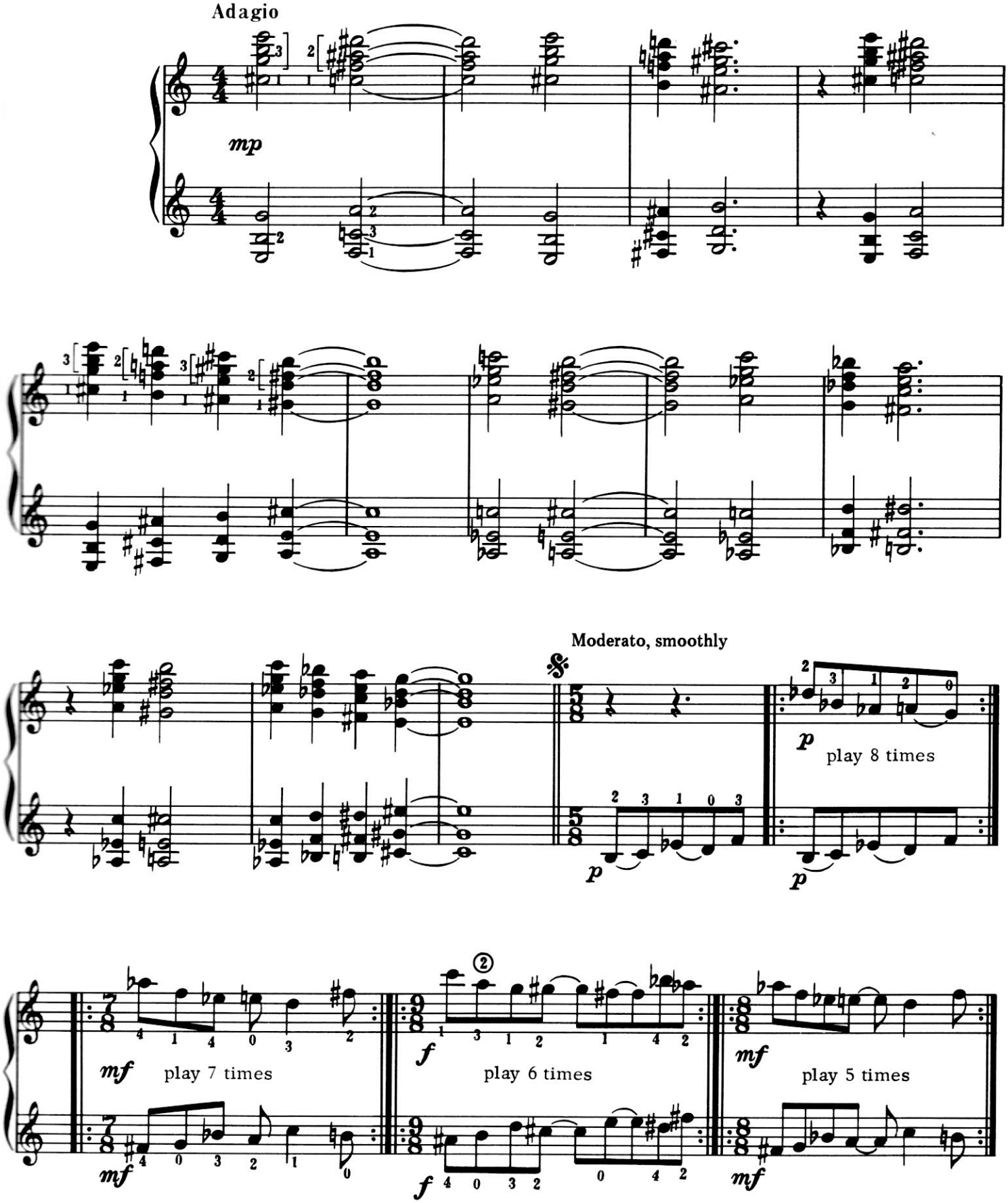

D.C. al
rall.

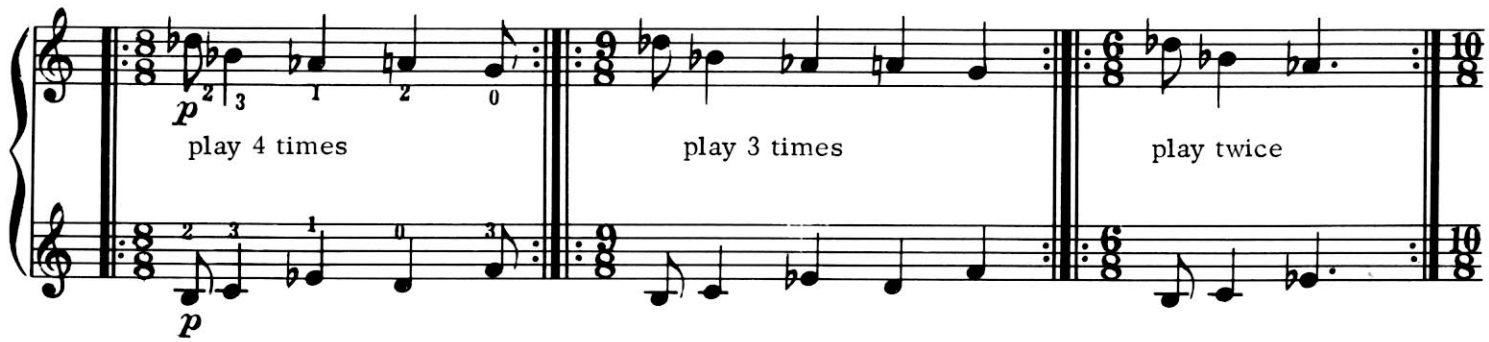

CODA
p gently

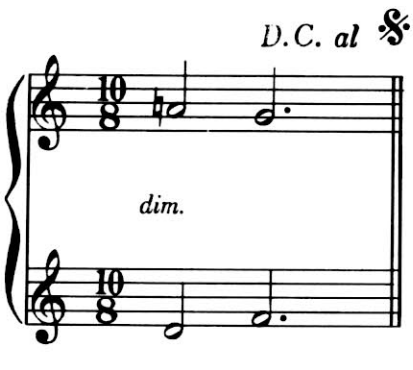

rit.
rit.

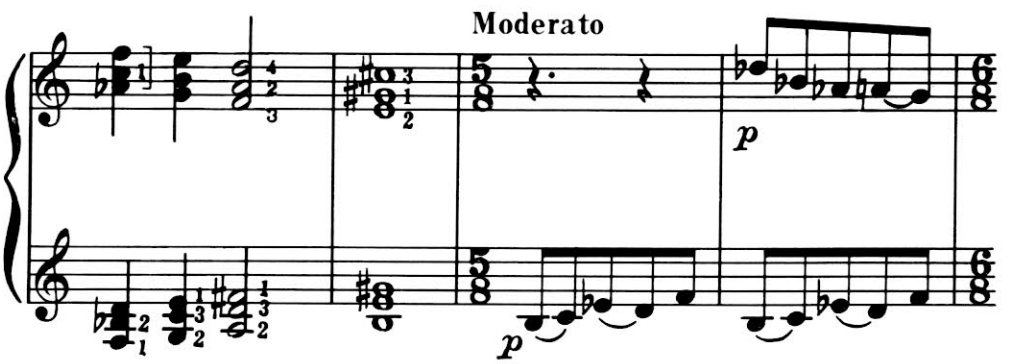

molto lento
pp
ppp
5m

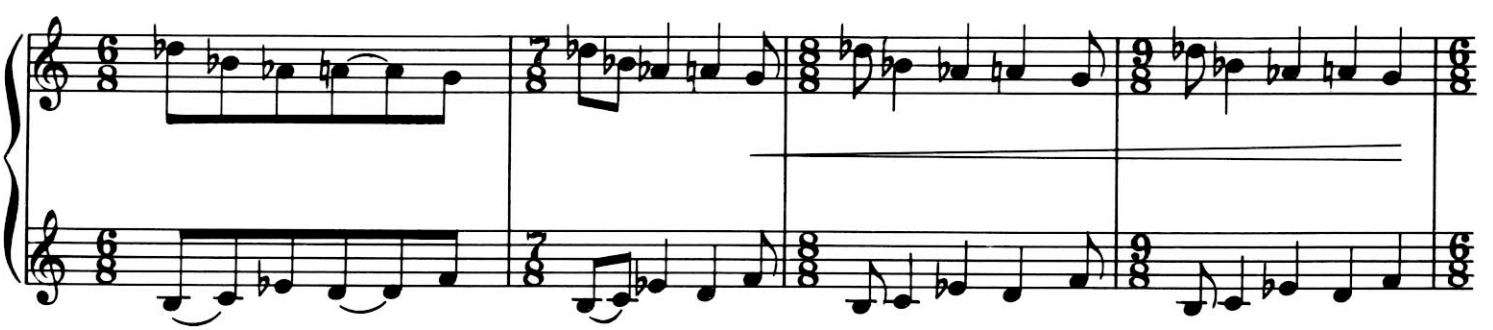
Notturno for Two Guitars

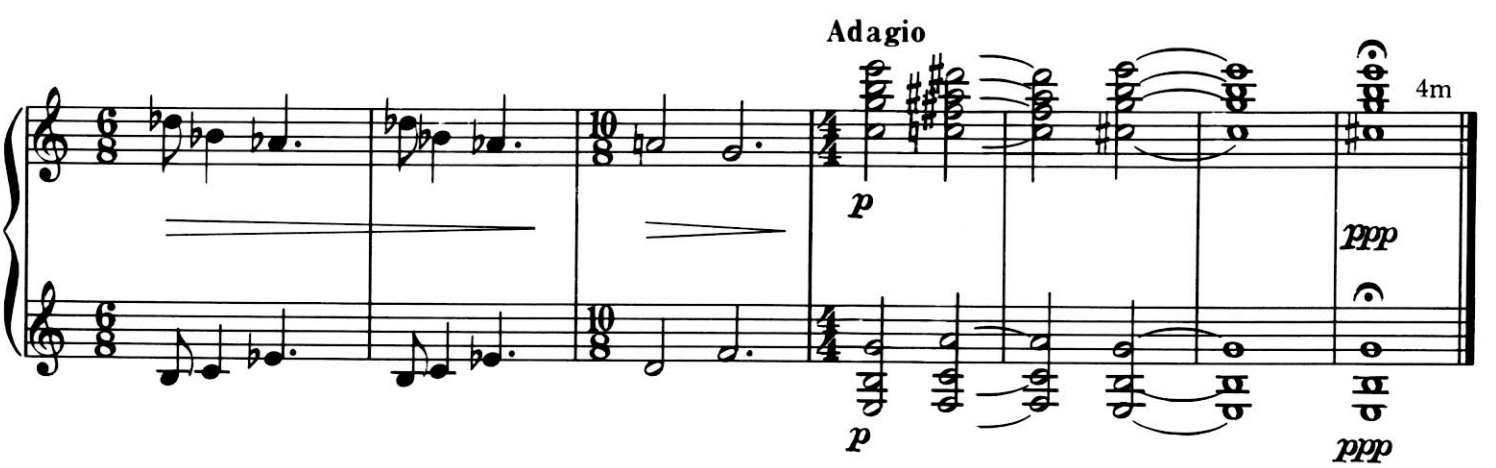



play 4 times
play 3 times
play twice

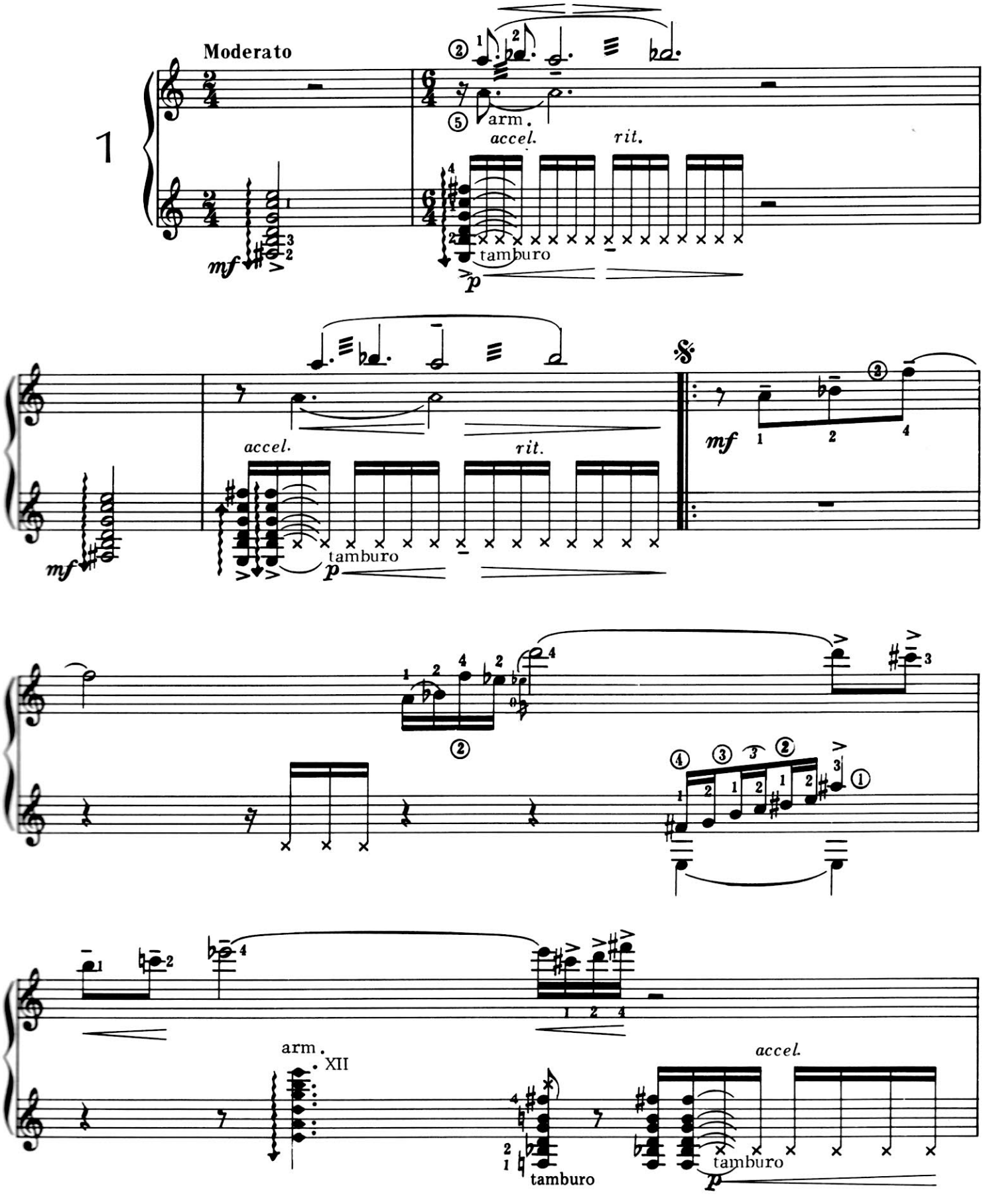

D.C. al 𝄋
dim.

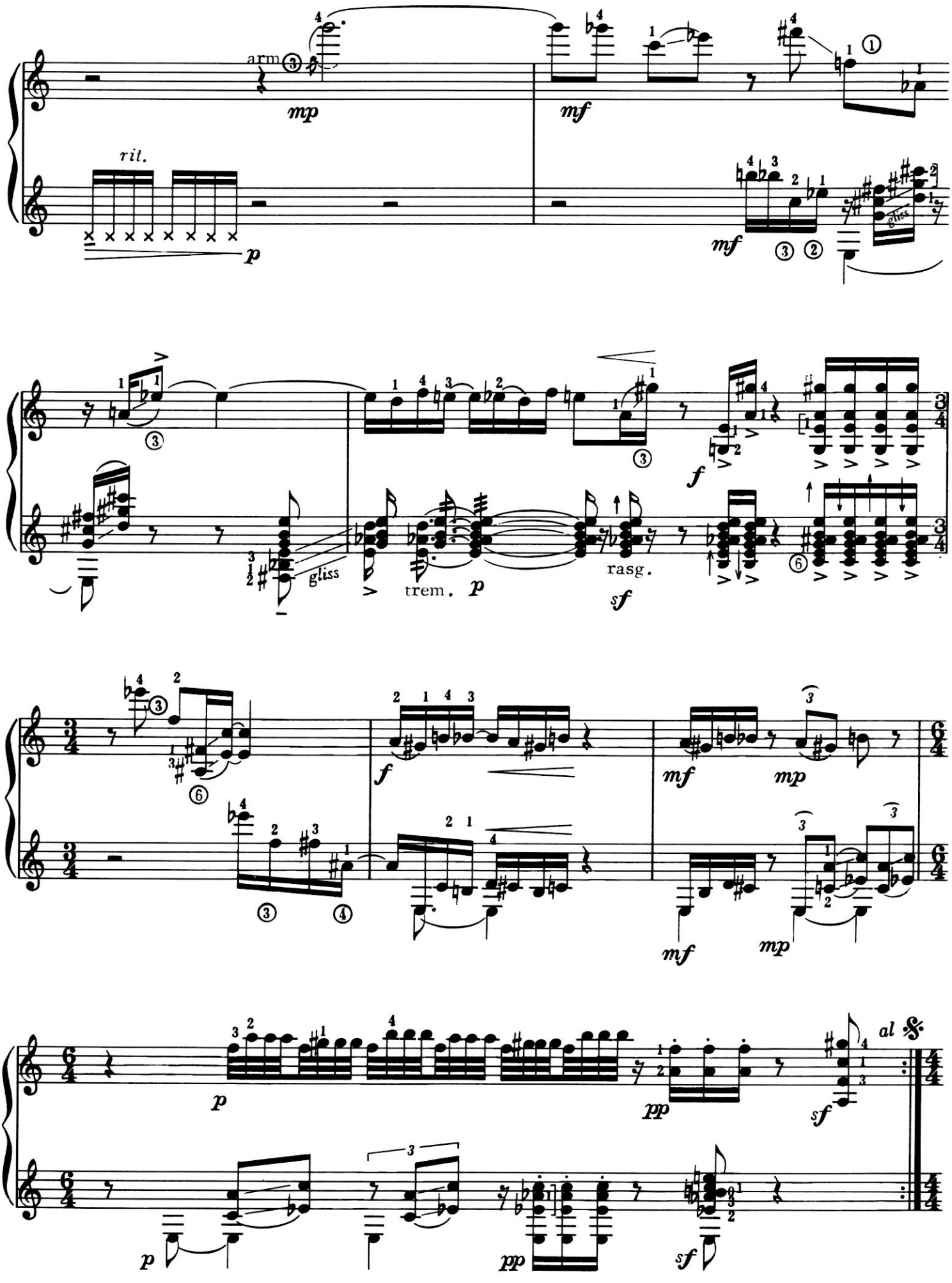

Moderato

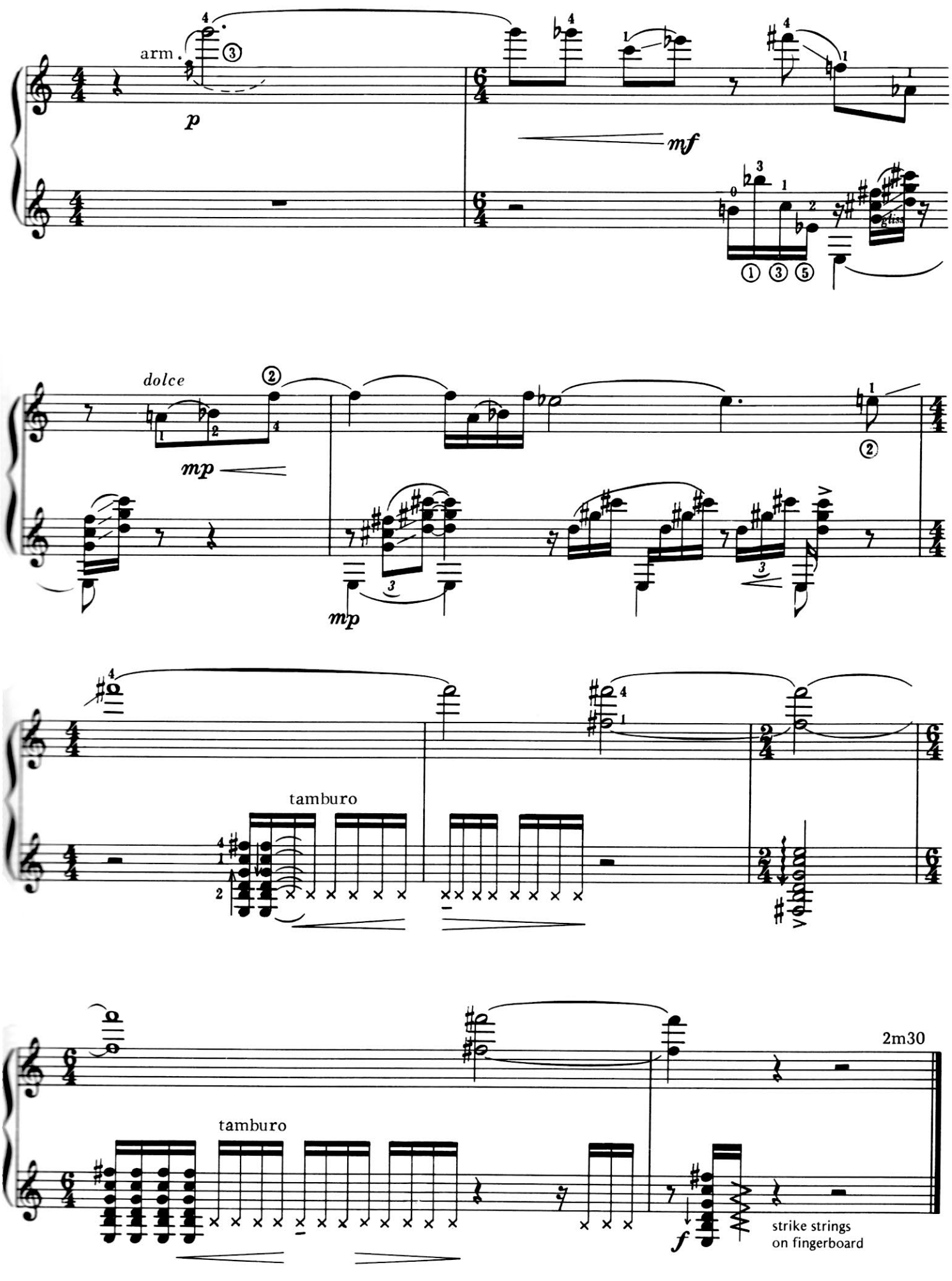


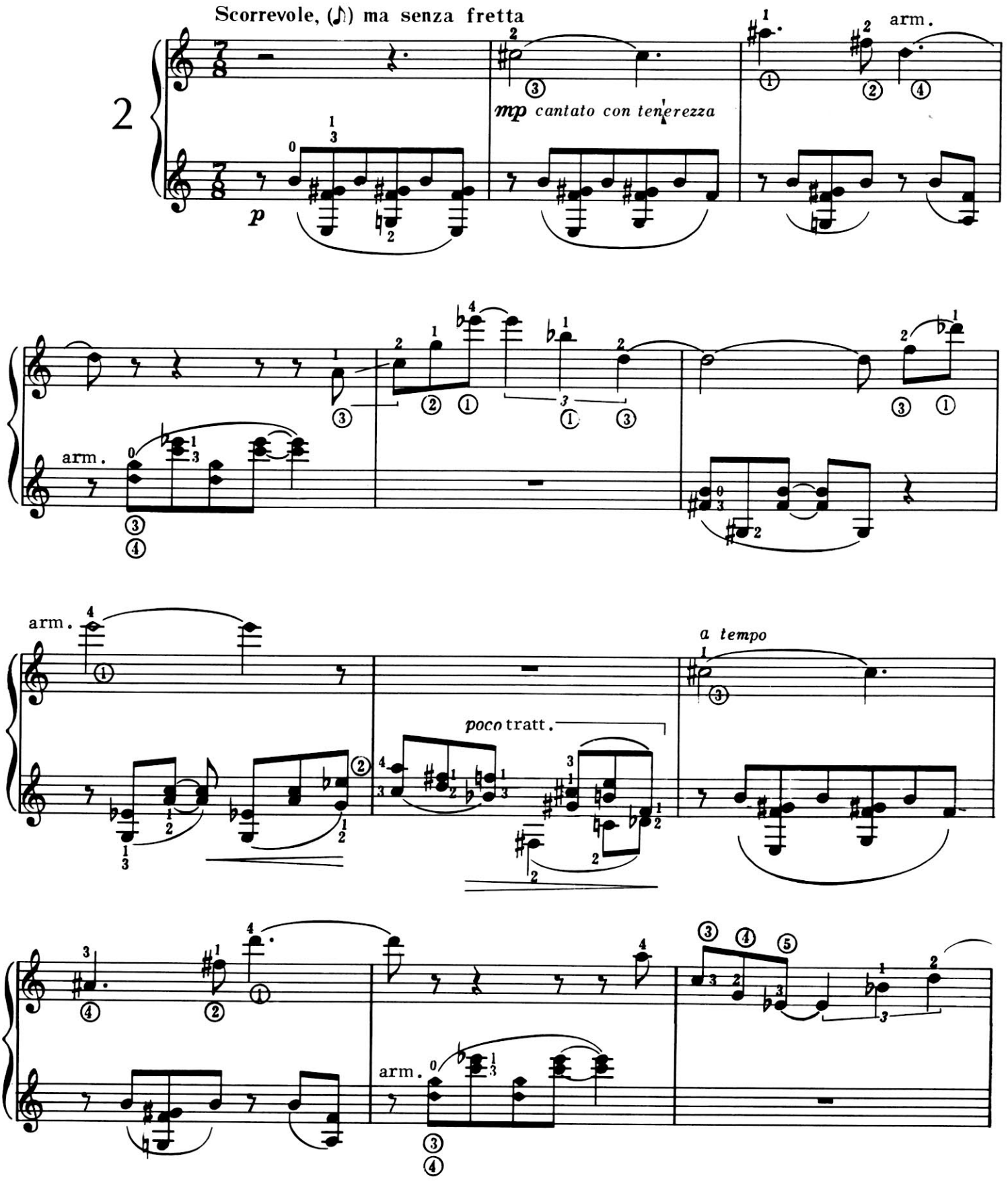

Adagio
4m

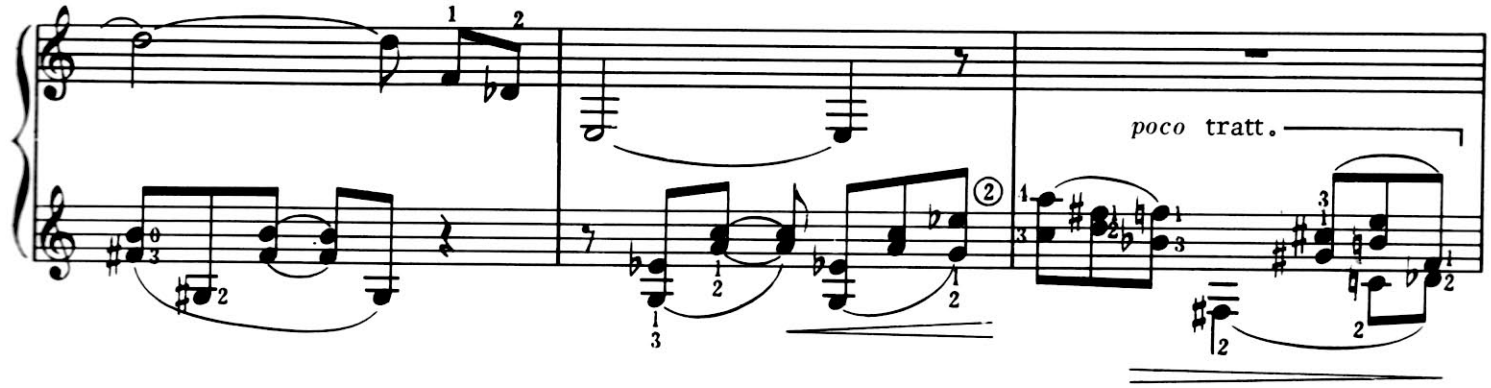
Three Sketches for Two Guitars

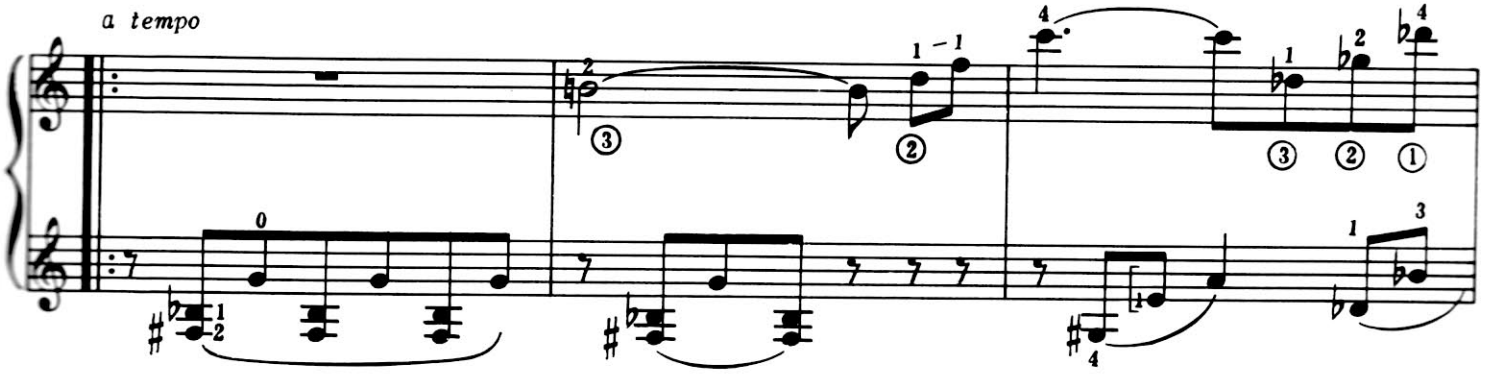


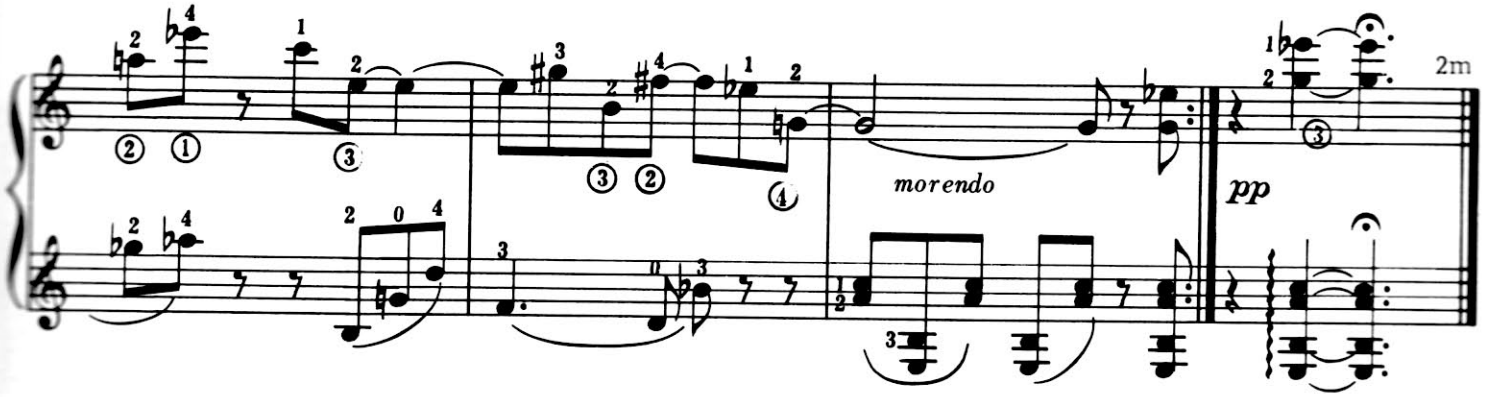

arm
mp
mf
rit.
p
mf
gliss
f
gliss
trem.
p
rasg.
sf
f
mf
mp
mf
mp
p
pp
sf
al
p
pp
sf

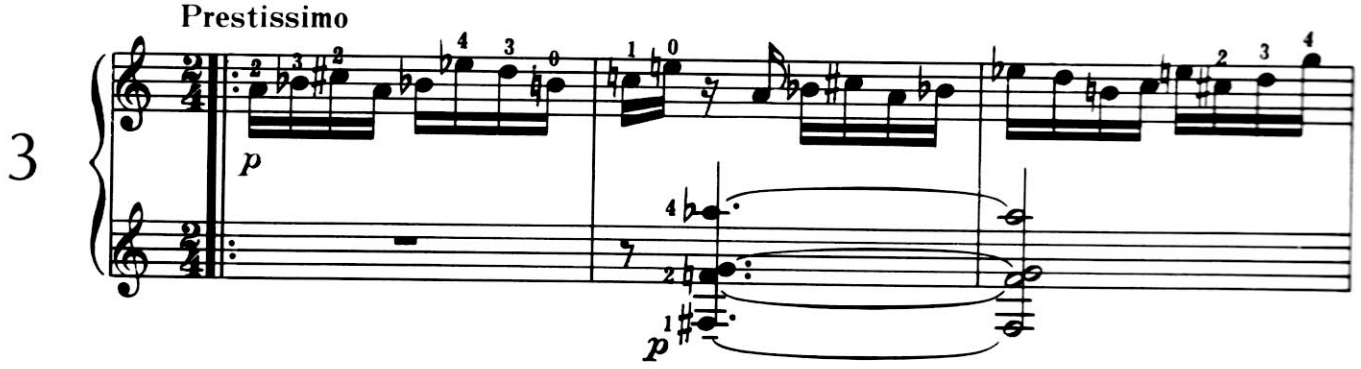

arm.
p
mf
dolce
mp
mp
tamburo
tamburo
2m30
f
strike strings
on fingerboard

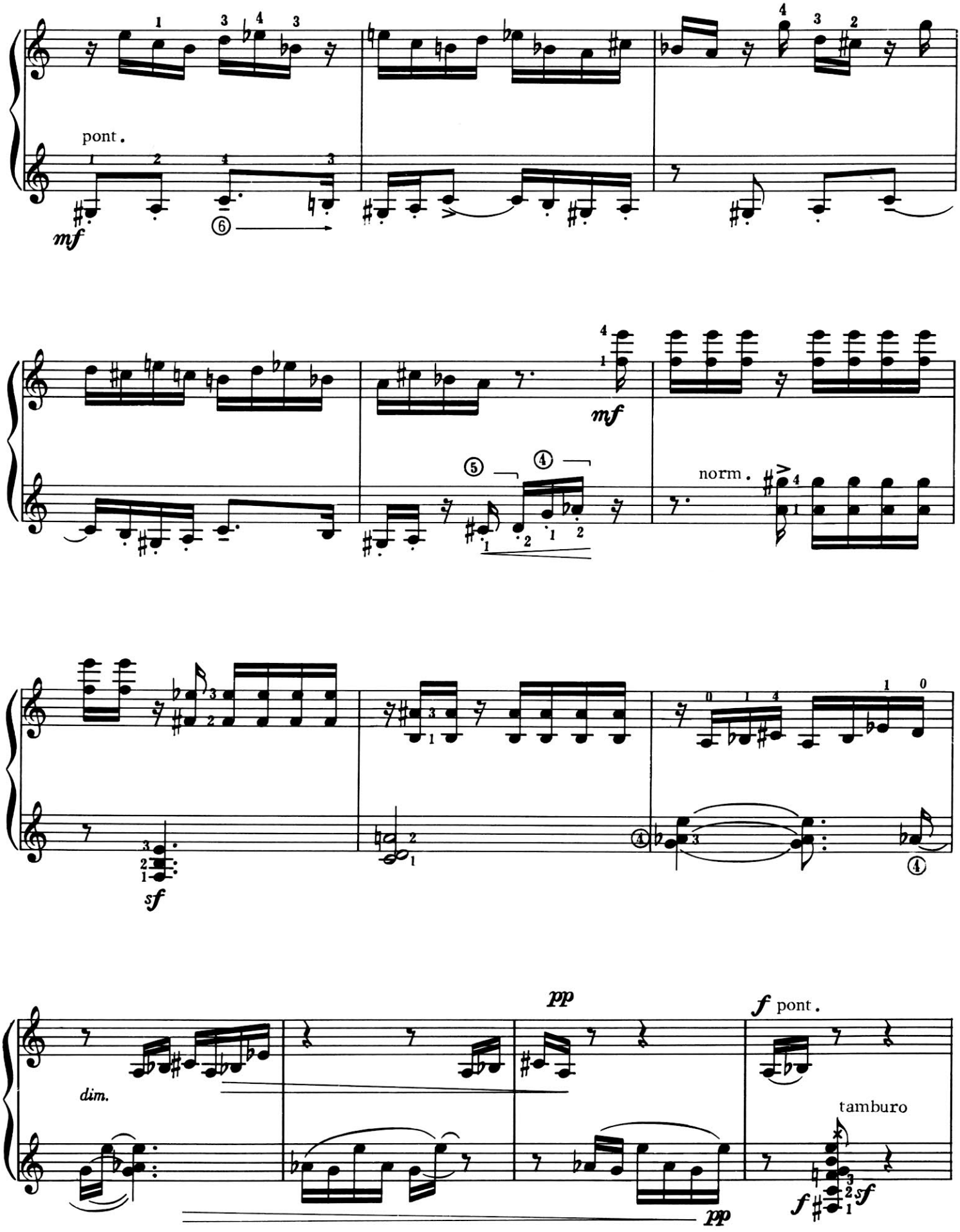

Scorrevole, (♪) ma senza fretta
2
p
mp cantato con tenerezza
arm.
arm.
arm.
a tempo
poco tratt.
arm.

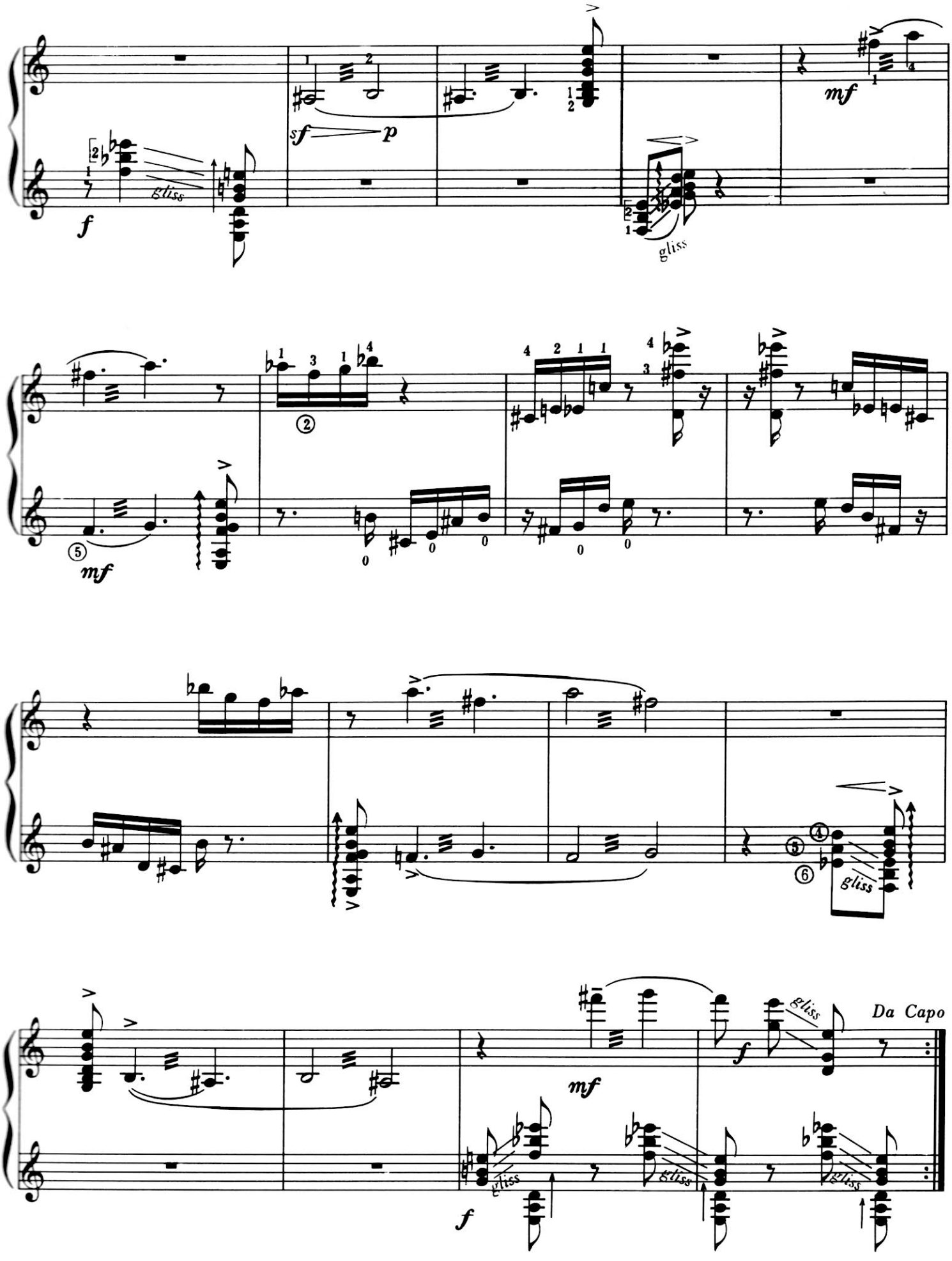

poco tratt.

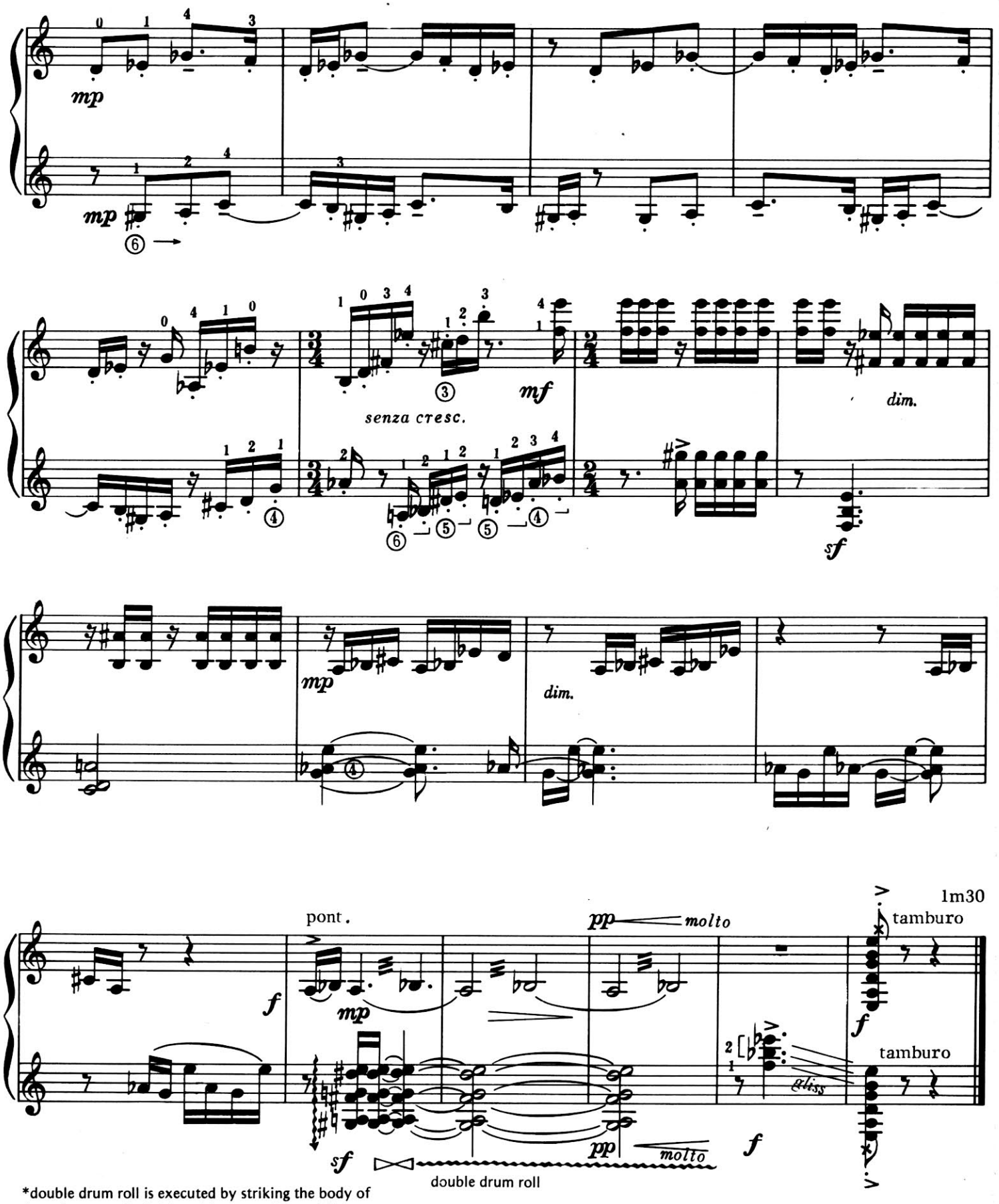

a tempo


morendo
pp
2m


Prestissimo
3
p
p


pont.
mf
norm.
mf
sf
pp
f pont.
dim.
tamburo
pp
f
sf


gliss
gliss
gliss
gliss
gliss
gliss
Da Capo



*double drum roll is executed by striking the body of the guitar near the bridge with alternating rapid blows of the right thumb and little finger – to do this, a fast 'roll' of the wrist is necessary.

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